

**THE CAUSES AND THE IMPACTS OF RACIAL PREJUDICE FOUND
IN AN INTERRACIAL MARRIAGE
IN O'NEILLS' *ALL GODS CHILLUNS GOT WINGS***

A Thesis

**Presented as Partial Fulfillment of the Requirements
for the Attainment of the *Sarjana Sastra* Degree in English Literature**



by

Rena Damar Kristina

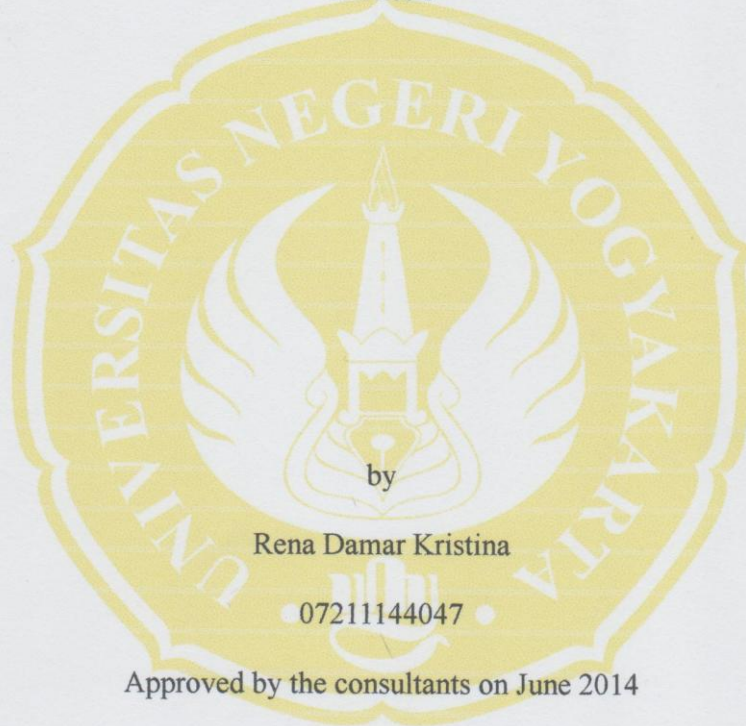
07211144047

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY
JUNE 2014**

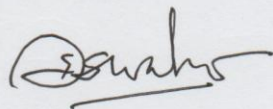
APPROVAL

THE CAUSES AND THE IMPACTS OF RACIAL PREJUDICE FOUND
IN AN INTERRACIAL MARRIAGE
IN O'NEILLS' *ALL GODS CHILLUNS GOT WINGS*

A Thesis



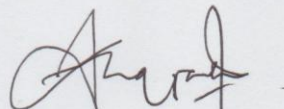
The First Consultant,



Drs. Sugi Iswalono, M.A.

NIP. 1960045 198901 1 001

The Second Consultant,



Niken Anggraeni, M.A.

NIP. 19781004 200312 2 002

RATIFICATION

THE CAUSES AND THE IMPACTS OF RACIAL PREJUDICE FOUND IN AN INTERRACIAL MARRIAGE

IN O'NEILLS' *ALL GODS CHILLUNS GOT WINGS*

A Thesis


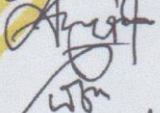

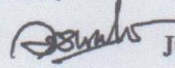
by

Rena Damar Kristina

07211144047

Approved by the Board of Examiners, Faculty of Language and Arts, State
University of Yogyakarta on June 2014 declared to Have Fulfilled the
Requirements for the Attainment of *Sarjana Sastra* Degree in English Literature

Board of Examiners

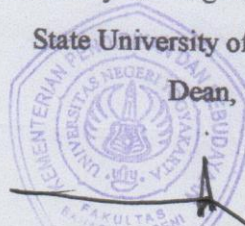
Name	Possition	Signature	Date
Eko Rujito Dwi Atmojo, S.S., M.Hum.	Chairman		June 2014
Niken Anggraeni, S.S., M. A.	Secretary		June 2014
Dr. Widyastuti Purbani, M.A.	First Examiner		June 2014
Drs. Sugi Iswalono, M.A.	Second Examiner		June 2014

Yogyakarta, June 2014

Faculty of Languages and Arts

State University of Yogyakarta

Dean,



Prof. Dr. Zamzani, M.Pd.

NIP. 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan dibawah ini, saya:

Nama : Rena Damar Kristina

NIM : 07211144047

Program Studi : Bahasa dan Sastra Inggris

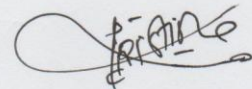
Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri.

Sepanjang pengetahuan saya karya ilmiah ini tidak berisi materi yang ditulis orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 19 Juni 2014



Penulis,

Rena Damar Kristina

DEDICATION

to the Self inside me

and

the self wrapping it

MOTTO

Time is the only true unit of measure, it gives proof to the existence of matter, without time, we don't exist. (Lucy)

I wish I could write as mysterious as a cat (Edgar Allan Poe)

ACKNOWLEDGEMENT

Without God the Almighty, I would have never finished the writing. With sincere gratitude, I acknowledge my family and friends who have contributed a lot in helping me to work on the process of writing.

Special recognition and gratitude must be given to Mr. Sugi Iswalono, Mrs. Niken Anggarini and Mrs. Widyastuti Purbani whose guidance and professionalism lead me to the completion of the work. For the endless love, support, care and prayers, I thank my family. My gratitude also goes to “zombie” Guillaume Loliver for being one of my reasons to finish the writing, for the love, support, encouragement and patience.

During the process of writing the thesis, I have received much support and been blessed with friendship, generosity and care from my second family at Periplus Adisucipto International Airport, Literature Concentration, my best friends: Kartika Nurhandayani, Galih Rizka Sari, Arum Sari, Hernita Oktarini, Rina Agita L., Yusiana Reginanita, Chatarina Sekar Kristyasari and those whose names I can't mentioned one by one.

Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions.

Yogyakarta, June 2014

Rena Damar Kristina

TABLE OF CONTENTS

TITLE	i
APPROVAL	ii
RATIFICATION	iii
PERNYATAAN	iv
DEDICATION	v
MOTTO	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	viii
ABSTRACT	xi
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Research Focus	7
C. Research Objectives	8
D. Research Significance	8
CHAPTER II LITERATURE REVIEW	10
A. Literature Review.....	10
1. Postcolonialism.....	10
2. Fanon Postcolonial Theory	15
3. Racism Theory	18
4. Black and White Interracial Marriage in the United States	21
B. Previous Research Findings.....	23
C. Theoretical Framework.....	24

CHAPTER III RESEARCH METHOD	26
A. Research Approach	26
B. Data Type	27
C. Data Source	27
D. Data Collection	28
E. Research Instruments	29
F. Data Trustworthiness	30
G. The Data Analysis	31
CHAPTER IV FINDINGS AND DISCUSSION	33
A. The Causes of Racial Prejudice	34
1. Societal Stereotype.....	34
2. Fear	39
3. Intolerance.....	43
B. The Impacts of Racial Prejudice in an Interracial Marriage	44
1. Ella's Insanity	44
2. Falsity in an Interracial Marriage.....	49
CHAPTER V CONCLUSIONS	51
REFERENCES	54
APPENDIXES	56

**THE CAUSES AND THE IMPACTS OF RACIAL PREJUDICE FOUND
IN AN INTERRACIAL MARRIAGE
IN O'NEILLS' *ALL GODS CHILLUNS GOT WINGS***

By Rena Damar Kristina

ABSTRACT

This research aims to identify the causes and the impacts of racial prejudice in an interracial marriage between black and white in the Northern America depicted in a play script entitled *All Gods Chilluns Got Wings*. The theory of racial prejudice in the relationship in the postcolonial society by Frantz Fanon is employed to answer the objectives.

The research was qualitative in nature and descriptive-qualitative method was employed to analyze the data. The main source of this research was a play script entitled *All Gods Chilluns Got Wings* by Eugene O'Neill. The data were some phrases, clauses, sentences and expressions related to racism and racial prejudice in the society and in the domestic relationship found in the play script. The data analysis was conducted through six steps: identifying, reading and re-reading, coding and categorizing, and shorting the data, making the interrelation between the description of the data and the theory, and making an interpretation of the findings. To obtain trustworthiness, the researcher used intra-rater technique and peer debriefing method.

The findings of this research show the causes of racial prejudice which are: 1) societal stereotype, 2) fear and 3) intolerance and the impacts of racial prejudice in an interracial marriage which are: 1) Ella's insanity and 2) the falsity in a marriage. The significance behavior on racism and the constructed ideology of racism brings about the racial prejudice in an interracial marriage. The pressure of committing interracial marriage is coming from both outer and inner aspects. The problem of betraying the race for both black and white becoming the major issue leading to racial prejudice and the sense of racial prejudice appearing in the marriage draws Ella's insanity and falsity in an interracial marriage.

CHAPTER 1

INTRODUCTION

A. Background of the Study

The debate about what is the first literature book written and who wrote it has become a lasting debate in the world. These questions are hard to answer although it is believed that the oral literature is the oldest literature in the world, followed by the prehistoric literature written in the form of paintings on the caves and walls. Along with the world development, literature nowadays is described as written artistic works, especially those with high and lasting artistic values. For some people, literature is more than just written artistic works. For Eagleton (1995:9), literature means any kind of writing which is for some reasons or another valued highly. For Diggins (2007:2) literature is an interesting social-constructing tool which has a huge influence in constructing the society. Apart from Diggins, the meaning of literature itself actually often changes along with culture and traditions as for Eagleton (1978:166)

literature must be re-situated within the field of general cultural production; but each mode of cultural production demands a semiology of its own which is not conflatable with some universal “cultural” discourse.

Thus, the relationship of literature and society cannot be separated because in fact it is the society that forms literature and, vice versa, it is literature that shape the society.

Widdowson (1999:2) states that by the late of the twentieth century, literature as a concept and form has become problematical because of the ideological contamination of the high cultural 'Canon', or, conversely, through demystification and deconstruction by radical critical theory. Widdowson's statement has brought the sense that literature, in the late of the twentieth century, was only provided for certain people with certain background. Along with the cultural development, so many critics such as the marxism critics, post-colonialism critics, feminism and so many other critics appear. Literature has become a means of hope, critics and also the voice of the voiceless, as through literature people are free to tell their own stories using their own perspectives and expressions, including those who are marginalized and voiceless as stated by Eagleton (1995:17-18). Because of this freedom of expressions, in some ways literature has become a means of escapism for those who have to fight with the bitter reality everyday.

It is hard to deny that literature has become a great teacher for the society because of its ability to give lessons without judging certain people. Literature has become a public place to learn, with no boundaries surrounding it. Like mothers who teach their children about how to walk and talk, literature teaches people to be aware and act wisely. Elam through her article 'Why Read' conducted in 2000 says:

Reading literature can unite thinking with questioning in a way that brings to bear the temporality of thinking. Literature makes the fact that something remains – that there is a residual, a leftover from the past demanding to be thought as a question in the future. For literature, thinking is an end, but thinking itself is without end. Literary thinking is a bound, marked by time but that thinking is not exhausted within time. Something always remains, a literary leftover, waiting to be read.

That is why the roles of literature in this world are very important as it offers the new perspectives, perceptions, even ways of seeing and knowing the world.

However, understanding literary works is not easy for some people as there are some aspects they need to learn. The historical background from where literary works have been made is one of the most important aspects to understand, in addition to the use of figurative language or the forms of a literary work. Some literary works may be written based on certain events that happen in a certain era that inspire the author. Dickens' *Great Expectation* is one of the examples. Dickens portrays the chaotic condition in England during the industrial revolution very well and it will be very hard for the reader to follow the story without having knowledge on its historical background. That is why understanding historical background is important as it allows the reader to reach deeper understanding on literary works.

America, where O'Neill took the setting of *All Gods Chilluns Got Wing's*, nowadays is well-known as a multicultural country, where so many ethnics live together like a salad bowl. However, this salad bowl is not perfectly a

“salad bowl” because America also experienced a hard time appreciating different ethnicities, skin colors and also culture. What makes this discourse become interesting is because there is not only one race marginalized in America although America has declared herself as the country of freedom. The American Indian natives, African-Americans, Asians, even Mexican immigrants are being marginalized in this “homeland of the free” as reflected in Hughes’s “Let America be America Again”. Becoming marginalized has left a whole life scar that is impossible to cure for those who are excluded. The greatest pain of being trapped in this painful situation is especially felt by the African American people as it is hard to ease such dark and painful history. This is in line with Fanon’s statement (2008:62) that nobody could ever deny a given situation like their past or history.

As it is known, America is divided into two parts which are the Northern and the Southern parts. The Northern America was known as the land of freedom where there was no slavery while the Southern part of America was the opposite. Burner, Bernhard and Kutler on *Firsthand America: A History Of The United States* (1996:496) stated that in the beginning of the 20th century, the issue of the abolition of slavery was still boiled up in both the Northern and Southern parts of America. Black people who lived in the Southern part of America still could not get their right to elect in the presidential election because their existence was still blurred. The

African American people were still treated like slaves and as second-class citizens just like what is portrayed in Hughes's *Mulatto*. In this work it is clear how blacks not only suffer from physical wound, but also deep psychological wound that might not be healed for ages.

Further on Burner, Bernhard and Kutler's *Firsthand America: A History Of The United States* (1996:478) starting from around 1808, many countries in the Northern America tried to avoid slavery, yet the sense of racism could not be easily erased from their mind because of the social construction that build people's mind sets and ideology. In this book it is also stated that colonialization has become a dark history and a whole life scar for the African-American people as the abolition of slavery does not guaranty that there will be no more racism in America. Thus, it can be said that the issue of racism even until now is still haunting America as a multicultural country.

Racism itself means the belief that people's qualities are designated by their race and that the member of other race is not as good as certain races, which results to the unfair treatment of the members of the other races as it is said by Back and Solomos in *Theories of Race and Racism* (2001:5). Further in *Theories of Race and Racism*, Todorov (2001:64) states that racism is actually a matter of behavior and ideology. He thinks that as a matter of behavior, it is usually a manifestation of hatred or disapproval for individuals who have well-defined physical characteristics different from those of their

own race, while as a matter of ideology, it is a doctrine concerning human races. Racism has become a hereditary as the sense of racism is not only seen in adults' behavior, but also in their children's as seen in O'Neill's *All God's Chilluns Got Wings*.

This issue is also related to the interracial marriage as the product of colonialism. Marriage is considered as one's biggest step in life. It is to unite two different polars of man and woman, and to unite these two different polars it often takes a lot of sacrifices. Interracial marriage is a very interesting discourse as it is not just a common marriage. Interracial marriage is dealing with the mix of two races and in this thesis it is about the mix of black and white. The discourse of racial prejudice in an interracial marriage of black and white is not less crucial since white American colonialization has socially constructed the ideology in America that blacks are in every way inferior. Based on Said's *Orientalism* (1977:5), there are binary opposition separated by a secure boundary of the orient and the occident which means that there was only white-married-to-white or black-married-to-black policy. This mentality supports the idea that interracial marriage should not exist and there was no place for interracial marriage as what was believed by the American society in the early 20th century. The pressure of having such interracial marriage is not only coming from the external source but also internal source. The external source is mostly coming from the post colonial

while the internal source is dealing with the self of the couple itself. Thus, understanding the causes and the impacts of racial prejudice in an interracial marriage is important as it lets people be more aware and concern about the society they are living at and to pursuit a peaceful world.

The characters in O'Neill's *All Gods Chilluns Got Wings*, Ella and Jim as a couple of an interracial marriage, experience a real hard marriage as in some ways their mind is still colonized with the colonial ideology of white supremacy. The more difficult challenges come from the society where Ella and Jim lives. Pressure from both white and black society pushes Ella and Jim's marriage even harder. Either white or black society doesn't accept their marriage. Their struggle is getting harder because of their psychological condition which causes mistrust and animosity in their marriage. This mistrust and animosity lead them to experience racial prejudice which results in a falsity in a marriage. Based on the fact that complex problem of racial prejudice in an interracial marriage is well reflected in this work, the researcher decides to employ the theory of Post-colonial from Fanon to analyze it.

B. Research Focus

As the title suggests, this research focuses on the problems of the causes and the impacts of racial prejudice in a domestic relationship and its

consequences, reflected in Ella and Jim's interracial marriage in O'Neill's *All God's Chilluns Got Wings*. These problems become worth-discussing as the racial prejudice here happens in a domestic relationship which also shows that racialism may also happen in such a close relationship like husband and wife relationship. The problems here come from the pressure from both external and internal sources. The external source comes from the post colonial society from where Ella and Jim come, while the internal source comes from the couple's psychology itself. Fanon's theory of Post-colonialism is employed to analyze the problems coming from Ella and Jim's interracial marriage that cause mistrust and animosity leading to the struggle in acceptance and fellowship.

C. Research Objectives

In this research, the researcher has some objectives:

1. to find out the causes of racial prejudice toward the main characters in their interracial marriage as reflected in *All God's Chilluns Got Wings*.
2. to reveal the impacts of racial prejudice in the interracial marriage .

D. Research Significance

The significances of this research are to enrich the understanding in analyzing literary works especially in drama. This research is also hoped to

provide the reader with knowledge on racialism in the U.S. and to open the reader's eyes and heart to figure out any racial problems as differences that make the harmony of life. Hopefully, the research findings might be useful for those who are interested and have concern in literature. This research might also be useful for the reader in giving a new view of the importance of accepting differences that is mostly hard to do. This research is also hoped to be useful for those who want to develop researches as the findings can be applied then.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Postcolonialism

Post-colonial theory at first appeared as a new distinction around the 1990s. The word post-colonialism itself is derived from the prefix “post”, which means both possible and necessary to break with tradition and institute with absolutely new ways of living and thinking as for Lyotard in Gandhi’s *Postcolonial Theory* (1998:7), and the word colonialism, which means an extension of a nations rule over territory beyond its borders as for Ashcroft et al (1995:3)

Indeed, for us, the hyphenated form of the word ‘post-colonial’ has come to stand for both the material effects of colonisation and the huge diversity of everyday and sometimes hidden responses to it throughout the world. We use the term ‘post-colonial’ to represent the continuing process of imperial suppressions and exchanges throughout this diverse range of societies, in their institutions and their discursive practices. Because the imperial process works through as well as upon individuals and societies, ‘post-colonial’ theory rejects the egregious classification of ‘First’ and ‘Third’ World and contests the lingering fallacy that the post-colonial is somehow synonymous with the economically ‘underdeveloped’.

The Dutch colonization in Indonesia is one of the examples. The Dutch colonizer has colonized not only Indonesia’s militaristic side but also Indonesia’s civilational side. The militaristic side can be said as the colonization of the physical conquest and also the occupation of territories,

while the civilizational side can be said as the colonization of the conquest and the occupation of minds, selves and cultures. One of the examples of the civilizational colonization can be seen through the dress wore by the Yogyakarta's Sultan Palace's soldiers whose uniform combination can be seen at the Ulen Sentanu Museum Yogyakarta and also Sultan Palace Museum, Yogyakarta. Having a look at the uniform, there is touch of European brought by the Dutch settlers that can be seen through the using of feathers, the design of hats, socks and the loafers. This combination of uniform is still used by the active Sultan Palace's soldier today.

The most frightening fact about colonization is that colonialism does not end with the end of the practice of colonial occupation itself (Ashcroft et al, 1995:3-4). Further, Ashcroft says that culture, languages, customs and beliefs are the most crucial and complex features that are usually contaminated in the process of colonization. Indeed there are many people sacrifice their life, fought to free Indonesia from the colonization, thus many people in Indonesia had having a very interesting point of view about Dutch colonization in Indonesia. Some of them do not regret that they have been colonized. As written by Hannigan in his *Raffles and the British Invasion in Java* (2012: 15-19) responding to his Indonesian students reaction towards Dutch occupation over Indonesia in the past,

It was not a sentiment I had expected to hear from the bright young things of a rising postcolonial nation – a retrospection and regret, not that their country had been colonised at all, but that it had been colonised by the *wrong people*.

This has given the sense that some Indonesian regret of being colonized by the Dutch rather than the British for they thought that if Indonesia were colonized by British, Indonesia could have become a very well developed country like Singapore and Malaysia. Further, Hannigan mentioned that the sad thing about having such point of view is that they fail to see the incurable scar marks caused by the oppression caused by the British invaded countries. This is in line with what Schmidt expose through his writing about the British occupation toward India on 'Reports of the Social Democratic Federation, Ruin of India by British Rule' in *Histoire de la Ile Internationale*, vol. 16 (1978 : 513-33),

It is claimed by the supporters of European domination that this army, though admittedly entailing heavy charges, is cheaply purchased; seeing that, by its presence, peace is ensured from one end of Hindostan to the other. But the horrors of peace, even in the Western World, are often worse than the horrors of war, and in India this is unfortunately still more apparent. The vigour and intelligence of one-fifth of the human race is being kept down by this despotic peace. Beautiful arts are falling into decay. Native culture is being crushed out. Agriculture is steadily deteriorating. Anything in the shape of patriotism or national feeling is discouraged, and its advocates are persecuted and imprisoned. Denunciation of the wrongs of British rule is treason and legitimate combination to resist tyranny is a pernicious plot. Peace is not worth having at such a price, even if accompanied by increasing wealth. But when such peace goes hand in hand with growing impoverishment for the mass of the people, then clearly we are face to face with an utterly ruinous and hateful system.

For Schmidt, the British not only planted the ideology of the white supremacy, but also stole the Indian people's culture. The Indian people, during the reign of the British colonization, were forced not to speak in their Indian indigenous language. They were forced to speak English as their first language. This made their Indian indigenous language was less spoken than English. People were forced to disgrace their own language and their true identity. This kind of condition had brought on the resistance toward colonization. Thus, many critics dealing with imperialistic views started to pop up. This critic is nowadays known as "the postcolonial criticism whose field is to examine the effect of imperialistic views like culture, politics, literature and history of the former colonies in the postcolonial societies" (Aschroft et al, 1995:2).

According to Selden et al (2005:218) postcolonial theory itself is dealing with the reading and writing of literature written in previously or currently colonized countries or literature written in colonizing countries which deals with colonization or colonized people. Postcolonial theory according to *The Bedford Glossary of Critical and Literary Terms* (2003:356) is "a field of intellectual inquiry that explores and interrogates the situation of colonized people both during and after colonization". The main idea of this critical examination it self is an analysis of the inherent ideas of European superiority

over non-European people and culture that such imperial colonization implies (Ashcroft et al, 1995:2). According to Barry (1995:192), for centuries, the European colonizing power has undervalued another nation's past even seeing it as a historical-empty-space. Children were taught to see history, culture and development as beginning with the European settlers' arrival. Barry's statement is in line with Selden and Widowson's (1993:188-190) view on postcolonial theory that

it is an examination of the impact and continuing legacy of the European conquest, colonization and domination of non-European lands, peoples and cultures, or in short, the creation by European powers such as England and France of dominated foreign empires.

This theory also seeks to uncover the damaging effects of such ideas on both the self-identity of the colonized and the instability of the conceptual underpinnings of the colonizers and the key feature of this critical theoretical examination itself is the analysis of the role played by representation in installing and bringing about such notions of European superiority. To put it simpler, this theory is about how the representation brings about the negative stereotypes of non-European people and cultures and how such stereotypes negatively affect the identity of those stereotyped.

2. Fanon's Postcolonial Theory

Fanon is known as one of the most influential former theorists of postcolonial theory. His *Wretch of the Earth* (1961) is known as the ancestry of the postcolonial criticism. Fanon's work on black identity was formed through his experiences in psychiatry and is deeply influenced by the work of Sigmund Freud and Jacques Lacan. This stage of Fanon's work is best illustrated by his powerful book *Black Skin, White Masks*. In *Black Skin, White Masks*, it can be seen that there are three sections that Fanon wants to reveal: those are (1) the search for black identity, (2) the struggle against colonialism, and (3) the process of decolonization. Fanon (2008:11-15) suggests that colonialism, with its explicit conceptual underpinnings of white racial superiority over non-white peoples, has created a sense of division and alienation in the self-identity of the non-white colonized peoples.

The history, culture, language, customs and beliefs of the white colonizers are, under colonialism, to be considered as universal, normative and superior to the local indigenous culture of the colonized. This creates a strong sense of inferiority in the colonized subject and leads to an adoption of the language, culture and customs of the colonizers by the colonized as a way of compensating for these feelings of inferiority in their self-identity. This creates a divided sense of self in the subject formation of the colonized. This

adoption of the culture and beliefs of the colonizers lead to a sense of alienation from their own culture by the colonized. Fanon also suggests that the adoption of the language and forms of representation of the colonizers has further negative effects on the indigenous subject in that the representational stereotypes are constructed to infantilize, primitivise, and decivilize them.

Fanon's work on the role of representation in the construction of self-identity clearly shows the influence of the theories of Lacan, in particular his concept of the mirror-stage of identity formation. Here Lacan outlines a theory of identity formation in reference to the image of completeness in the body of another person outside the self. This occurs in early childhood and begins a process of identification with images in the construction of the self which continues throughout adult life as seen in Aschroft's theory (1995:35):

As I begin to recognize that the Negro is the symbol of sin, I catch myself hating the Negro. But then I recognize that I am a Negro. There are two ways out of this conflict. Either I ask others to pay no attention to my skin, or else I want them to be aware of it. I try, then to find value for what is bad - since I have unthinkingly conceded that the black man is the color of evil. In order to terminate this neurotic situation, in which I am compelled to choose an unhealthy, conflictual solution, fed on fantasies, hostile, inhuman in short, I have only one solution, to rise above this absurd drama that others have staged around me, to reject the two terms that are equally unacceptable, and, through one human being, to reach out for the universal.

The second stage of Fanon's critical activity is the struggle against colonialism, which grew out of his active involvement in the Algerian war of

independence. Fanon's important contribution to the struggle against colonialism is his concern with history. For Fanon, the work of the struggle against colonialism involves the 'claiming back' of their own history by the colonized from the negative or nonexistent versions of it produced by the colonizers. Fanon in Aschroft's *the Postcolonial Study Readers* (1995:154) stresses the vital importance of the culture and representations of their past being central to the creation of both new positive forms of subject formation and new forms of social organization which are necessary in the newly independent postcolonial era,

Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people and distorts, disfigures and destroys it.... To fight for national culture means in the first place to fight for the liberation of the nation, that material keystone which makes the building of a culture possible.

The process of decolonization relates to the third stage of Fanon's critical activity. Along with the reclamation and reconstruction of their own history and culture as the basis for the new post-colonial forms of nation and national identity, Fanon also discusses two further ideas which are of vital interest to later post-colonial work. These are concepts of 'colonial space' and ideas surrounding the role of the middle-class intelligentsia in these new nations. Both of these ideas are the stem from Fanon's understanding that it is important for postcolonial nations to develop new forms of social democracy

rather than utilize existing colonial institutions and simply fill existing administrative positions with indigenous people. Using the example of city planning and urbanism, Fanon suggests that these colonial institutions are inherently racist, as they reproduce and construct the concepts and ideas of the colonizers. For example, most colonial cities contain areas where the colonial administrators and business people live and work. These are zones of privilege which largely exclude indigenous people and as such, they construct and reproduce the ideologies of the colonizers. Fanon argues for the radical rebuilding of these urban areas and all other forms of colonial administration and government in ways which will construct more democratic, post-colonial forms of social organization, to thoroughly reject the ideologies which underpin colonial rule. He also argues that the education sections of the colonized population must be aware that their education is based on the ideologies and beliefs of the colonizers and although they are indigenous people, they must take care not to reproduce the concepts and beliefs of the colonizers in the period of postcolonial rebuilding.

3. Racism Theory

Racism has always been an intricate puzzle to be solved in this world. Many actions to end up racism have been struck in the death end of the labyrinth as predicted by W. E. B. Dubois in Solomos and Back's *Theories of*

Race and Racism (2000:3) that “the problem of the twentieth century is the problem of the colour line – the relation of the darker to the lighter races of men in Asia and Africa, in America and in the islands of the sea.”

In America, the issue of racism has become one kind of hereditary issue that is hard to be solved. Abraham Lincoln’s decision to abolish slavery, in fact, does not guarantee that there will be no more slavery and no more racial discrimination in the United States. It is shown in Toure’s article responding a cruel brutal murder of a black teenager by another young teenager in America on ‘Who’s Afraid of Post-Blackness’ for *Time Magazine* (2nd April 2012:19). For Toure,

Racism is about reminding you that you are less human, less valuable, less worthy, less beautiful, and less intelligent. It’s about prejudging you as violent, fear some, a threat. Some people will take that prejudice and try to force their will on you to make sure you feel like a second-class citizen and to make certain you get back to the lower-class place they think you are trying to escape.

Fanon in Paul Nursey-Bray’s ‘Race and Nation: Ideology in the Thought of Frantz Fanon’s’ (*The Journal of Modern African Studies*, 1990:136) stated that “the apparition of racism is not fundamentally determining. Racism is not the whole but the most visible, the most day-to-day and, not to mince matters, the crudest element of a given structure.”

Further, Nursey-Bray says that racism is an ideology that justifies economic exploitation, oppression, and the domination of one country by

another, of one race by another. As a matter of ideology, racism is hard to ease because ideology is structured and is given as hereditary from time to time. One of the examples is stereotype action towards Islam in America. Most Americans would consider all Moslems are terrorists after the 9/11 bombing incident followed with Boston Marathon bombing in April 2013. It is already planted in their brain that all those bombing ideas were coming from Moslems terrorists of which giving them idea that all Moslems are terrorist. Therefore, those bombing incident have causes traumatic effects that lead to stereotype action toward Islam in America, as for Fuller in his *A World Without Islam* (2012:3), “Islam would seem to lie at the very center of the American struggle against terrorism and the long commitment to several overseas wars launched with the “Global War on Terror”.”

For the colonizer, planting the ideology of inferiority through the colonized is politically important. For Miles in Solomos and Back’s *Theories of Race and Racism* (2000:7) the idea of race refers to human construct, an ideology with regulatory power within society. In line with Miles, for Nursey-Bray, “it is not possible to enslave men without logically making them inferior through and through. And Racism is only the emotional, affective, sometimes intellectual explanation of this inferiorization” (1980:136). As for Augoustinos and Reynolds (2001:3-4), racism is practiced in a structural and practical level which maintains and reproduces the

power differentials between groups in the social system. Racism that is practiced in a societal level has been known as institutional and cultural racism. Institutional racism itself refers to the institutional policies and practices implemented in order to protect or legitimate the advantages and power of a group over another group that leads to the racist outcome, while cultural racism occurs when those in position of power define the norms, values and standards in a particular culture.

4. Black and White Interracial Marriage in the United States

Marriage is considered as one of the biggest step in people's life as by getting married people have to be ready to settle down in good and bad, health and sickness with only one person until death due them part. Taken as a big step in one's life, marriage often takes a huge amount of compassion, love and understanding. Interracial marriage takes more than that, especially the interracial marriage of black and white in the United States. The issue of the white supremacy and black inferiority in the United States has brought black and white interracial marriage in the United States into a complicated way. As for Said (1977:5), society is divided by a binary system to separate the occident and the orient where black and white has a clear boundary. Somehow the line in this binary system is very critical, and interracial marriage is standing in that stage. For some people this line in the binary

system should not exist, but for Said this line dividing the the binary system is a place where history and important time-line happen. Sadly, the ideology constructed in the society forbids people to see clearly how important this separating line is, as for Romano (2003:287),

Interracial marriages not only would bring people of different racial and ethnic backgrounds together, but would also produce biracial children who could transcend America's historical racial divide. Individuals who married interracially could achieve what the legal reforms of the civil rights movement had failed to do, Interracial asserted.

Further, Romano (2003:294-295) mentioned that the history of black-white marriage since 1940 demonstrates that great strides have been made in lessening the taboo against interracial relationships. More blacks and whites are marrying each other. Interracial couples, in general, face less hostility from family and friends, and many have found tolerant communities where they can live and raise their children. Whites who marry blacks are no longer automatically forced down the status of blacks, and couples have more freedom about crafting their own lives. The stringent color line of the 1940s has softened. Yet this history also highlights the racial inequalities that remain. The most important factor limiting the rate of black-white intermarriage is the kind of structural and institutionalized racism that the "love is the answer" discourse erases. Income inequality and school and residential segregation not only act as barriers preventing blacks and whites from meeting in situations that might lead to dating, but also continue the

racial disadvantages that make blacks less attractive as marital partners. As long as there are real costs associated with being black, whites will think seriously before embarking on an interracial relationship. In line with Romano's statement, Sollors (2000:360) mentioned that marriage between blacks and whites will not become commonplace until race is no longer a marker of privilege or disadvantage. The old segregationist fear that integration would lead to “race mixing” was well founded. Meaningful integration allows blacks and whites to meet, to transcend the cultural and historical legacies that hinder healthy relationships, and to marry if they so choose. There is no question that interracial love will become more common and even more accepted as racial barriers erode in American society, but it will take more than love to break down those barriers. Old hierarchies must be dismantled for new attitudes about interracial love and marriage to flourish.

B. Previous Research Findings

There are many researches written related to O'Neill's *All God's Chilluns Got Wings*. The closest previous research about *All God's Chillun Got Wings* that the researcher has found is about the relation between characters, setting, plot, theme and its relationship with the racial prejudice that appear in *All God's Chillun Got Wings* written by Wuji Anggraini in her thesis for Sebelas

Maret University, Surakarta entitled “Race Prejudice and Its Consequences in Eugene O’Neill’s Drama, *All God’s Chillun Got Wings*”. Through her thesis, she analyzes all of the aspects shown in the drama like characters, setting, plot and also theme as she employed structural approach to analyze her thesis, while in this research, the researcher will focus on the causes and impacts of racial prejudice that leads to an unstable interracial marriage apart from the plot and also the theme of the drama itself, yet those aspects may be becoming considerations in analyzing the drama. The other thesis written by Sri Sumaryani entitled “White Narrations, a Revelation of the Black and White Relation in Faulkner's *Absalom, Absalom!*: a Postcolonial Study on Racism in the Southern US”. Through her thesis, with the theory of post colonialism she identifies and explains the characteristics of the Southern US people in relation to the racism revealed in Faulkner's *Absalom, Absalom!* , while in this research, the researcher employs different literary works to analyze racism at the Northern part of the US.

C. Theoretical Framework

Given these backgrounds, the researcher uses Fanon’s postcolonialism theory to analyze the problem occurring in Ella and Jim’s marriage related to the racial prejudice in interracial marriage that happened in the Northern US portrayed in O’neill’s *All God Chilluns Got Wings*. The theory is employed

as a means to answer the two research objectives mentioned in the previous chapter: to find out the causes of racial prejudice and its consequences toward the main characters in the interracial marriage and to analyze the causes of racial prejudice in the interracial marriage that leads it into the falsity in a marriage.

It is considered as the appropriate concept because it can explain the stages to conquer the causes of racial prejudice and its consequence, for the theory focuses on the relationship between races. It can be seen through the aspects of the use of the language, the relationship and the symbolization. The races are represented by a couple of black and white interracial marriage who lived in the Northern US. Meanwhile, the main theory and indicators used in conducting this research are presented in the analytical construct in chapter III.

CHAPTER III

RESEARCH METHOD

A. Research Approach

The research is a qualitative research. Qualitative research is known as the development of the former research of the quantitative research. If the quantitative research is aimed to measure the analyzed object with numbers, the qualitative research is aimed to answer the questions related to human behavior and social relationship that is constructed by human beings, as explained by Yin (2011:3). The researcher analyses words, reports the detail information and conducts the study in a natural setting. The researcher describes the phenomenon shown without manipulating the data.

The method employed in this research is the descriptive-qualitative research as the data used in this research is non-numeric, as for Moleong (2010:11), the data of the descriptive-qualitative research are in the form of words, pictures and not in numbers. The data are used to describe the racial prejudice phenomenon in a domestic relationship as seen in the interracial marriage of black and white in the Northern United States of America. Thus the description of the data helps the researcher to explore the complexity of the research. The analysis of the data can be used to describe the research and to build deeper understanding for the reader.

A. Data Type

According to Given (2008:185), data refer to a collection of information that will be used in the research. In qualitative research, data are usually in the form of non-numeric such as words and pictures. Since the research employs qualitative research approach, the data were in the form of language features such as words, phrases, clauses and sentences expressed in O'Neill's *All Gods Chilluns Got Wings* and related to 1) the categories of the causes of the racial prejudice and its consequences toward the main characters in their interracial marriage and 2) the impacts of racial prejudice in the interracial marriage revealed in the play.

B. Data Source

The object of the research is a play script entitled *All Gods Chilluns Got Wings* written by Eugene O'Neill in his *The Complete Works* conducted in 1924 in the United States. The researcher used the edition downloaded from the Gutenberg which was at first uploaded on January 2004. The play consist of two acts, the first act is divided into four scenes while the second act is divided into three scenes.

The supporting references and information were also employed to enrich, strengthen and analyze the data. The supporting data for this research were taken from books and online resources. To help understand O'Neill's works,

the researcher used *Eugene O'Neill's America: Desire Under Democracy* (Diggins: 2007) and *Eugene O'Neill's Critics: Voices from Abroad* (Frenz and Tuck: 1985).

To analyze the work, the researcher employed the theory of racial prejudice in the postcolonial societies from Frantz Fanon *Black Skin, White Mask* (2008), supported by *The Postcolonial Studies Reader* (Aschroft, Griffiths and Tiffin : 1995), *The Black Studies Reader* (Bobo, Hudley and Michel :2004), *Colonialism/Postcolonialism* (Loomba : 1998). Some additional books on the theory of racism employed to support the comprehensiveness of the background analysis are *Once You Go Black: Choice, Desire, and The Black Intellectual* (Pharr : 2007) and *Racism* (Bulmer and Solomos : 1999).

C. Data Collection

There are four steps in the process of collecting data: reading, note taking, interpreting, and categorizing. Basically, reading and note taking are the most important ways in data collecting technique. In this research, the researcher first read O'Neilr's *All Gods Chilluns Got Wings*. In order to get the clear understanding of the content of the text, the researcher had to perform the careful and comprehensive reading. Second, the researcher collected the data by making simple notes or re-writing them in the form of

main words, phrases, clauses, and sentences related to the topic. Third, the researcher read carefully the data in order to have the clear interpretation. The last step, the data were categorized into three aspects of racism practice in line with the topic of discussion: the use of language, the relationship, and the symbolization. During the process of the data collection, the researcher used a particular form of data sheet to easily see the progress of her research. The form of data sheet is presented in the figure below:

Table 1. The Form of The Data Sheet

No	Data	Page	Category

D. Research Instruments

The main instrument of this research was the human instrument, that was the researcher her self. For Creswell (2009:175), one of the qualitative research characteristics is that the researcher acts as the key instrument by collecting data by him or herself. He or she may use a protocol or an instrument for collecting data but the researcher is the one who gathers the information.

Holding on Creswell's statement, the researcher gathered the information with the concept of racial prejudice and its construction based on the post colonialism theory from Fanon as illustrated in the analytical construction presented in the chart at the end of chapter II. In addition, the researcher also used the data sheet to arrange the data systematically.

E. The Data Trustworthiness

To prove the research trustworthiness, the data triangulation to check the validity and reliability of the data were employed. The data triangulation itself is employed through the following steps. First, the researcher evaluated the data of her research with the theoretical concept presented in the chart of the analytical construct. Second, the researcher read and re-read the data until she reached certainty of the data with valid interpretation with the references presented in the analytical construct. The researcher was also checked the data with other researcher who are employing post colonial theory for their thesis and research. She also consulted the data to her consultants. The purpose of doing this technique was to keep the consistency of the data.

F. The Data Analysis

Data analysis is the important part of qualitative research that includes gathering and linking the data to be a concept as it is stated by Given (2008:186). Further Given mentions that there are six steps in data analysis which are organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating description and interpreting the meaning of description. Thus, six steps to analyze the data are explained below:

1. The first is identifying the data from the play script by making some notes
2. The second is reading and re-reading the whole data and arranging the data into a theme : racial prejudice in an interracial marriage in the United States
3. The third is coding and categorizing the data in the data table into some categories related to the form of the racial prejudice in the Norther US based on Fanon's theory.
4. The fourth is sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning
5. The fifth is making the interrelation between the description of the data and the theory to get the findings based on the objectives, the

identification of racial prejudice in an interracial marriage in the Northern US.

6. The last is making an interpretation of the findings based on the understanding about the theory.

CHAPTER IV

FINDINGS AND DISCUSSION

This research is aimed to investigate racial prejudice in an interracial marriage of a black and white couple in the Northern part of the United States. The researcher uses the data to verify and clarify the discussion. Furthermore, this chapter focuses on the discussion of two points: 1) to find out the causes of racial prejudice and its consequences toward the main characters in their interracial marriage as reflected in *All God's Chilluns Got Wings* and 2) to reveal the impacts of racial prejudice in the interracial marriage revealed in the play script.

To begin, it is worth to know that the play is divided into two Acts. The first Act deploys the process of how racism is constructed in the society, and the second act deploys how racial prejudice affecting interracial marriage. Thus, in the first sub-chapter, the researcher presents the findings and discussion related to the causes of racial prejudice and how it affects the main characters. Furthermore, in the second sub-chapter, the researcher will present the impacts of racial prejudice in an interracial marriage.

A. The Causes of Racial Prejudice

1. Societal Stereotype

The core of Fanon's theory can be simplified into three aspects. The first is the search of the black identity, the struggle against colonialism and the last is the process of decolonization. Based on Oxford Learner Dictionary, stereotype means a widely held but fixed and oversimplified image or idea of a particular type of person or thing. Like a tree, it is planted and growing in the society. There is certain believe that one race is more and one race is less than other race as mentioned by Back and Solomos (2001:64). This believe gives the sense of alienation to the selves that leads people to categorize their place in the society whether one is superior or inferior and they are trying to make sure that nobody is trying to escape from this mentality as suggested by Fanon (2008:42-43)

The analysis of the societal stereotype in this section deals with Joe's behavior when he heard Jim's plan of being a lawyer as seen in O'Neills' (1924:6-7)

JOE--(staring resentfully) Is you graduatin' tonight?

JIM--Yes.

JOE--(spitting disgustedly) Fo' Gawd's sake! You is gittin' high-falutin'!

JIM--(smiling deprecatingly) This is my second try. I didn't pass last year.

JOE--What de hell does it git you, huh? Whatever is you gwine do wid it now you gits it? Live lazy on yo' ol' woman?

JIM--(assertively) I'm going to study and become a lawyer.

JOE--(with a snort) Fo' Chris' sake, nigger!

JIM--(fiercely) Don't you call me that--not before them!

JOE--(pugnaciously) Does you deny you's a nigger? I shows you--

Blacks should never be well-knowledge as it is depicted from Joe's reaction above as in the past where the play took its setting, knowledge is identically white although in the Northern US this stereotype is already loosen with the pride of the "New Yorker". That is why when he heard Jim's plan to be a lawyer he thinks that Jim is trying to betray the black race.

The way Joe reacts is in line with Fanon's statement (2008: 3-4) that oppression could come from two sides, one from the society and the other one is coming from the self. Unconsciously, those who are oppressed is actually oppressing themselves. They categorize themselves the way society shaping them. Joe thinks that with Jim becoming a lawyer is betraying the race because once one becoming a lawyer he will be respected by both races, especially whites. Possessing knowledge and becoming a cultured being is very important for white people as it is showing one's place in the society. On the dialogue below, it can be seen how Joe is trying to reminds Jim of "who he is". Joe tries to reminds him that he and Jim is coming from the same background of black worker. He also force Jim to stay in the place where he suppose to be at the black society.

JOE--(stands for a while glaring at Jim, his fierce little eyes peering out of his black face. Then he spits on his hands aggressively and strides up to the oblivious Jim. He stands in front of him, gradually working himself into a fury at the other's seeming indifference to his words.) Listen to me, nigger: I got a heap to whisper in yo' ear! Who is you, anyhow? Who does you think you is? Don't yo' old man and mine work on de docks togidder befo' yo' old man gits his own truckin' business? Yo' ol' man swallows his nickels, my ol' man buys him beer wid dem and swallows dat--dat's the on'y diff'rence. Don't you 'n' me drag up togidder?

JIM--(dully) I'm your friend, Joe.

JOE--No, you isn't! I ain't no fren o' yourn! I don't even know who you is! What's all dis schoolin' you doin'? What's all dis dressin' up and graduatin' an' sayin' you gwine study be a lawyer? What's all dis fakin' an' pretendin' and swellin' out grand an' talkin' soft and perlite? What's all dis denyin' you's a nigger--an' wid de white boys listenin' to you say it! Is you aimin' to buy white wid yo' ol' man's dough like Mickey say? What is you? (in a rage at the other's silence) You don't talk? Den I takes it out o' yo' hide! (He grabs Jim by the throat with one hand and draws the other fist back.) Tell me befo' I wrecks yo' face in! Is you a nigger or isn't you? (shaking him) Is you a nigger, Nigger? Nigger, is you a nigger? (Act 1, p. 10)

It can be seen how upset Joe is because he thinks that by being a lawyer Jim is trying to buy his “whiteness” and to betray their race. He force Jim to stay in his place in the society, being the secondary citizen. By doing such act, Jim shown an attitude of colonising himself and he tried to pursuit the same ideology on Jim. Joe's attitude towards Jim shaped by the society surrounding him as this kind of attitude can't be seen when they were children. Although both black and white were trying to manage a peaceful living side by side, it doesn't mean that the pain of

the slavery can be easily eased. The sense of racial prejudice can also be seen at the narration in the first to third narrations in the first act. Even after nine year from the first scene, both race are trying to be as normal as they can, but the racial prejudice is still in the air.

The same corner. Nine years have passed. It is again late Spring at a time in the evening which immediately follows the hour of Scene One. Nothing has changed much. One street is still all white, the other all black. The fire escapes are laden with drooping human beings. The grocery store is still at the corner. The street noises are now more rhythmically mechanical, electricity having taken the place of horse and steam. People pass, white and black. They laugh as in Scene One. From the street of the whites the high-pitched nasal tenor sings: "Gee, I Wish That I Had a Girl," and the Negro replies with "All I Got Was Sympathy." The singing is followed again by laughter from both streets. Then silence. (Act 1, p.5)

Further, how the society acts regarding the societal stereotype can be seen on the fourth act in the church where Ella and Jim get married. Church is considered as a sacred place and it is known that everybody is as human and as precious as others in God's eyes, but in this church where Ella and Jim hold their wedding ceremony there are two separated blocks. This separating blocks in the church showing a huge tense of racial prejudice from both race and from the narration given below it can be seen how there is disapproval from the universe regarding to the interracial marriage yet they think that it is betraying their "New Yorker" pride to forbid such interracial marriage.

The church sets back from the sidewalk in a yard enclosed by a rusty

iron railing with a gate at center. On each side of this yard are tenements. The buildings have a stern, forbidding look. All the shades on the windows are drawn down, giving an effect of staring, brutal eyes that pry callously at human beings without acknowledging them. Even the two tall, narrow church windows on either side of the arched door are blanked with dull green shades. It is a bright sunny morning. The district is unusually still, as if it were waiting, holding its breath. (Act 1, p. 16)

Further racial prejudice attitude still can be seen in the narration of the scene 4. Both races were lining to get out from the church lining regarding on their race as it can be seen below, white to the left and black to the right. They are categorizing their place in the society. The sense given when they stare onto one race to another is showing the racial prejudice in the society. The black suit wore by Jim and the white dress wore by Ella is a symbolization of how they are actually different and both of them is aware that commit such interracial marriage in the post colonial society is not easy. This is shown on how Ella and Jim act after the marital ceremony in the church is over, as they are going out from the church they are trembled to see how the society actually reacts on their interracial marriage. Of course the slavery is abolished, of course the Civil War between Northern and Southern America happened, but like a pencil written in a paper, it can be erased but the marks will still be there.

As the music dies down there is a pause of waiting stillness. This is broken by one startling, metallic clang of the church-bell. As if it were a signal, people--men, women, children--pour from the two tenements, whites from the tenement to the left, blacks from the one

to the right. They hurry to form into two racial lines on each side of the gate, rigid and unyielding, staring across at each other with bitter hostile eyes. The halves of the big church door swing open and Jim and Ella step out from the darkness within into the sunlight. The doors slam behind them like wooden lips of an idol that has spat them out. Jim is dressed in black. Ella in white, both with extreme plainness. They stand in the sunlight, shrinking and confused. All the hostile eyes are now concentrated on them. They become aware of the two lines through which they must pass; they hesitate and tremble; then stand there staring back at the people as fixed and immovable as they are. (Act 1, p. 16)

Another practice of societal stereotype can be seen from Jim's family at the beginning of first scene of act two. The fact that the societal stereotype is believed in the society is that no matter how rich and how cultured a person is, their skin color is what matter. Jim's family is considered wealthy, seen from all of the good choice, well polished furniture and the way they dressed (Act2, p.18), the family remains black. This is in contrast with Ella's condition in the past where she had to work at the factory and living in the slum area (Act 1, p.12). Although Jim's family condition and Ella's family condition can be said as opposing the social ideal of being black and white, the societal stereotype is not erased.

2. Fear

Fear is considered as one of the causes that lead human relationship into racial prejudice. The planted ideology of the white supremacy has

bring about the spirit to breakthrough for the black as mentioned by Fanon (2008:3)

“There is a fact: White men consider themselves superior to black men. There is another fact: Black men want to prove to white men, at all cost, the richness of their thought, the equal value of their intellect”

These facts mentioned by Fanon supporting the real reason of Jim's desire to be a lawyer. There is a canon believed by the conventional post colonial society, affected by the white supremacy, that knowledge is white and if one is black he does not deserve to be well-knowledge as their place in the society is meant to be slaves and be the secondary citizen. This fact is also a way to keep the white supremacy secure because of their fear. White men are secretly afraid that the black men might crawling up becoming “white” and if it is happen, the white men would not have nothing but their “whiteness”.

JIM--And I'm still her friend always--even if she don't like colored people--

MICKEY--Coons, why don't yuh say it right! De trouble wit' you is yuh're gittin' stuck up, dat's what! Stay where yeh belong, see! Yer old man made coin at de truckin' game and yuh're tryin' to buy yerself white--graduatin' and law, for Christ sake! Yuh're gittin' yerself in Dutch wit' everyone in de ward--and it ain't cause yer a coon neider. Don't de gang all train wit' Joe dere and lots of others? But yuh're tryin' to buy white and it won't git yuh no place, see!

JIM--(trembling) Some day--I'll show you--

MICKEY--(turning away) Aw, gwan!

JIM--D'you think I'd change--be you--your dirty white--!

MICKEY--(whirling about) What's dat?

JIM--(with hysterical vehemence) You act square with her--or I'll show you up--I'll report you--I'll write to the papers--the sporting writers--I'll let them know how white you are!

MICKEY--(infuriated) Yuh damn nigger, I'll bust yer jaw in! (Assuming his ring pose he weaves toward Jim, his face set in a cruel scowl. Jim waits helplessly but with a certain dignity.)

Mickey's reaction shows how being white does not guarantee that it will make a person becoming a good person. Mickey shows his fear that if Jim would finally reach his dream to be a lawyer and buy his “whiteness”, he would have nothing and he is also afraid that his place in the society will taken over from him because although he is white he does not have a good personality. The same reaction is also shown by Ella in the second Act of the Third Act of the play (Act2, p.32-33).

ELLA--(sits down on the floor beside him and holds his hand. Her face is gradually regaining an expression that is happy, childlike and pretty.) I know, Jim! That was my fault. I wouldn't let you sleep. I couldn't let you. I kept thinking if he sleeps good then he'll be sure to study good and then he'll pass--and the devil'll win!

JIM--(with a groan) Don't, Honey!

ELLA--(with a childish grin) That was why I carried that knife around--(she frowns--puzzled)--one reason--to keep you from studying and sleeping by scaring you.

Ella's confession to Jim after she heard that Jim has just failed his lawyer examination indicates that there is fear inside her. She is afraid that if Jim pass the examination he will becoming white and that her place in the house as white would not be superior anymore. This behavior is clearly depicted through Ella and Hattie's dialogue below:

ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets it there again--then turns suddenly on Hattie with aggressive determination.) Jim's not going to take any more examinations! I won't let him!

HATTIE--(bursting forth) Jim! Do you hear that? There's white justice!--their fear for their superiority!-- (Act 2, 23)

For Ella, being white is the only thing she has after her former marriage with Mickey is crashed, her only child is died and she has to working hard, living in the slum area just to survive. Being white is her only dignity to be a person, that is why she is always trying to distract Jim and keeping him from learning before his taking his examination so that Jim would fail it again. She even has a plan to kill Jim if one day Jim would succeed to be a lawyer because her fear has eating her from the inside and makes the racial prejudice growing inside her.

Thus, this fear that causes racial prejudice is not only seen from the white people, it is also seen from the black as represented in Jim's sister's character, Hattie. Hattie is afraid that Jim would never reached his dream to be a lawyer, her fear of the white supremacy shaped her way of thinking leading to the racial prejudice. She thought that Ella is the reason that Jim never succeed in his examination.

HATTIE--I certainly never give that a thought. It's what she's done to Jim--making him run away and give up his fight--!

MRS. H.--Jim loves her a powerful lot, must be.

HATTIE--(after a pause--bitterly) I wonder if she loves Jim!
(Act 2, p.18)

Hattie is afraid that by getting married to Ella, their race would never developed. The fear coming from both black and white created the sense of racial prejudice towards one another races. Finally, it can be seen that both races are actually practicing racial prejudice towards one another. The whites are afraid that the black might crawling up and be “white” and the blacks are afraid that the whites will drag them back to the lower position as the secondary citizen in the society.

3. Intolerance

For Fanon(2008: 29), intolerance can be said as the unwillingness to accept beliefs or behavior that differ from one's own. This sense of intolerance is symbolized by the congo mask given by Hattie as a wedding gift. For Hattie, this congo mask symbolizes the ancient beliefs and a sacred artifact while Ella sees the congo mask as a primitive and devious artifact. This congo mask is also becoming a symbolization of the way white sees black: primitive and devious.

HATTIE--(sullenly) I'm sorry. (Ella has shrunk back against Jim. She regards Hattie with a sort of wondering hatred. Then she looks away about the room. Suddenly her eyes fasten on the primitive mask and she gives a stifled scream.)

JIM--What's the matter, Honey?

ELLA--(pointing) That! For God's sake, what is it?

HATTIE--(scornfully) It's a Congo mask. (She goes and picks it up.) I'll take it away if you wish. I thought you'd like it. It was my wedding present to Jim.

ELLA--What is it?

HATTIE--It's a mask which used to be worn in religious ceremonies by my people in Africa. But, aside from that, it's beautifully made, a work of Art by a real artist--as real in his way as your Michael Angelo. (forces Ella to take it) Here. Just notice the workmanship.

ELLA--(defiantly) I'm not scared of it if you're not. (looking at it with disgust) Beautiful? Well, some people certainly have queer notions! It looks ugly to me and stupid--like a kid's game--making faces! (She slaps it contemptuously.) Pooh! You needn't look hard at me. I'll give you the laugh. (She goes to put it back on the stand.)

JIM--Maybe, if it disturbs you, we better put it in some other room.

ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets it there again--then turns suddenly on Hattie with aggressive determination.) Jim's not going to take any more examinations! I won't let him!

The congo mask as a symbol of black culture and beliefs can not be accepted by Ella and this act of intolerance trigger the racial prejudice inside her. Ella's reaction that disgrace the symbolization of black culture and beliefs offends Hattie as a black.

B. The Impacts of Racial Prejudice in an Interracial Marriage

1. Ella's Insanity

Ella is one who has a complex and rather mixed character development in the play. Starting when she was kid, her friends are mocking her with “painty face” name calling (Act 1, p. 2) because she has white and red complexions in her face. She found this name calling is insulting her although actually this name calling is given to her because she is very pretty and her friends are jealous of her. Her innocence as a

child is shown when she wants to swap her skin color with Jim's, she wants to be black so there will be nobody mocking her with "painty face" name calling, but this attitude is change nine years later when she meets Jim in the school at the graduation day. She is ignoring Jim's presence and hypocritically answering Jim's question because her boyfriend Mickey is there (Act 1, p. 8-9). Her changing attitude toward black people, especially Jim can be seen through the dialogue below.

JIM--(diffidently) Hello, Ella.

ELLA--(shortly, turning away) Hello. (then to Mickey) Come on, Mick. Walk down with me. I got to hurry.

JIM--(blurts out) Wait--just a second. (painfully) Ella, do you hate--colored people?

MICKEY--Aw, shut up!

JIM--Please answer.

ELLA--(forcing a laugh) Say! What is this--another exam?

JIM--(doggedly) Please answer.

ELLA--(irritably) Of course I don't! Haven't I been brought up alongside--Why, some of my oldest--the girls I've been to public school the longest with--

JIM--Do you hate me, Ella?

ELLA--(confusedly and more irritably) Say, is he drunk? Why should I? I don't hate anyone.

JIM--Then why haven't you ever hardly spoken to me--for years?

ELLA--(resentfully) What would I speak about? You and me've got nothing in common any more.

JIM--(desperately) Maybe not any more--but--right on this corner--do you remember once--?

ELLA--I don't remember nothing! (angrily) Say! What's got into you to be butting into my business all of a sudden like this? Because you finally managed to graduate, has it gone to your head?

JIM--No, I--only want to help you, Ella.

ELLA--Of all the nerve! You're certainly forgetting your place! Who's asking you for help, I'd like to know? Shut up and stop bothering me!

JIM--(insistently) If you ever need a friend--a true friend--

ELLA--I've got lots of friends among my own--kind, I can tell you. (exasperatedly) You make me sick! Go to the devil! (She flounces off. The three men laugh. Mickey follows her. Jim is stricken. He goes and sinks down limply on a box in front of the grocery store.) (Act 1, p.8-9)

From the dialogue above it can be seen how Ella is trying to exclude Jim from her circle by saying that she doesn't need Jim to be her friend as she already has a lot of friends of her kind and by saying "her kind" she means she belongs to her white race. Ella's attitude in this stage is affected by the white people around her, especially the presence of Mickey and Shorty around her. Later, her attitude is changed again after her marriage with Mickey is failed and their only child is died of illness (Act 1, p.12). Ella has changed her mind towards races. She saw how dirty the white men around her when Mickey left her and when Shorty tried to approach her.

SHORTY--(mockingly) Jump in de river, huh? T'ink it over, baby. I kin start yuh right in my stable. No one'll bodder yuh den. I got influence.

ELLA--(without emphasis) You're a dirty dog. Why doesn't someone kill you?

SHORTY--Is dat so! What're you? They say you been travelin' round with Jim Crow.

ELLA--He's been my only friend.

SHORTY--A nigger!

ELLA--The only white man in the world! Kind and white. You're all black--black to the heart. (Act 1, p. 13)

She thinks that both Mickey and Shorty are dirty white men. She has

changed her mind about how she saw racism and for her what matters now is not the color of the skin but the heart inside it. She is no longer blinded by the white supremacy and finally she can see Jim as a person because Jim is the only person to stand for her after all. That is why she calls Jim as “the only white man in the world” and call both Mickey and Shorty “You're all black – black to the heart”. Later after finally Ella accepted Jim's proposal and they got married (Act 1, p. 15), racial prejudice starts to grow inside her again. She knows that interracial marriage is not socially acceptable although it is legal by law. The way society looking at her matters to the development of her self conscious. The way people are passing by and looking at her right after the wedding giving her quite a judgment that what she just did is wrong.

Later after the marriage, Jim and Ella decided to take a fleet to France where interracial marriage is more acceptable. Everything seems fine until they got back to New York. Ella is already weak when the first time she arrived and the way Jim's sister, Hattie put a pressure on her makes everything worse. The Congo Mask Hattie presented to the couple as a marriage present has becoming a trigger for the complexity inside Ella's mind(Act 2, p.23). Ella sees the mask as a symbol of a devious power to give her all the nerve and negativity, while Ella's behavior makes Hattie insulted because for Hattie this mask has a deep spirituality meaning. She

is becoming more disturbed by the voice inside her mind and becoming paranoid, thinking that everybody saw her in disgust just because she married a black man. She is even hoping that Jim would fail his test to be a lawyer again because that way she could still be white and be superior because of her skin color.

ELLA--It's his Old Man--all dolled up like a circus horse! Well, they can't help it. It's in the blood, I suppose. They're ignorant, that's all there is to it. (She moves to the mask--forcing a mocking tone) Hello, sport! Who d'you think you're scaring? Not me! I'll give you the laugh. He won't pass, you wait and see. Not in a thousand years! (She goes to the window and looks down at the street and mutters) All black! Every one of them! (then with sudden excitement) No, there's one. Why, it's Shorty! (She throws the window open and calls) Shorty! Shorty! Hello, Shorty! (She leans out and waves--then stops, remains there for a moment looking down, then shrinks back on the floor suddenly as if she wanted to hide--her whole face in an anguish.) Say! Say! I wonder?--No, he didn't hear you. Yes, he did, too! He must have! I yelled so loud you could hear me in Jersey! No, what are you talking about? How would he hear with all the kids yelling down there? He never heard a word, I tell you! He did, too! He didn't want to hear you! He didn't want to let anyone know he knew you! Why don't you acknowledge it? What are you lying about? I'm not! Why shouldn't he? Where does he come in to--for God's sake, who is Shorty, anyway? A pimp! Yes, and a dope-peddler, too! D'you mean to say he'd have the nerve to hear me call him and then deliberately--? Yes, I mean to say it! I do say it! And it's true, and you know it, and you might as well be honest for a change and admit it! He heard you but he didn't want to hear you! He doesn't want to know you any more. No, not even him! He's afraid it'd get him in wrong with the old gang. Why? You know well enough! Because you married a--a--a--well, I won't say it, but you know without my mentioning names! (Ella springs to her feet in horror and shakes off her obsession with a frantic effort.) Stop! (then whimpering like a frightened child) Jim! Jim! Jim! Where are you? I want you, Jim! (She runs out of the room as the Curtain Falls) (Act 2, p. 24)

From the dialogue above it can be seen how she is becoming insane and her mind is confused with all the racial prejudice and her gratitude towards Jim controlled by her racial prejudice and until one day she tried to kill Jim so that he would never be able to be a lawyer (Act 2, p.30).

2. The Falcity in the Interracial Marriage

Nothing has ever been easy for Ella and Jim with their marriage. The pressure that coming from both society and their self makes their marriage become challenging. They were trying so hard not to care about what the society thinks of the interracial marriage. Of course there is no longer law to forbid them to have an interracial marriage, but the unspoken law in the society forbids (Act 1, p. 16). Both Ella and Jim aware of the consequences they might experience later and they have planned to sail to France to get more peaceful life where people won't judge them based on their skin colors. It was hard for Ella to leave New York, but they kept sailing and after sometimes living in France, Ella got ill and the couple decide to get back to New York. Going back to New York unfortunately does not make Ella feeling better, even it makes her feeling worse. The pressure from Jim's family, especially Hattie and the congo mask wedding gift given to the couple trigger Ella to experience an imbalance mental condition. Ella sees the congo mask given by Hattie as

a devious symbol of black people and it makes Hattie offended because for Hattie, the congo mask represents a quality of religious view (Act 2, p.23). Ella's buried thought of racial prejudice is awakened by the presence of the congo mask. Secretly she has the desire to make Jim fail the test so that she can stay superior with her white supremacy. She started to disturb Jim and even wanted to kill if Jim he would ever succeed his lawyer examination.

CHAPTER V

CONCLUSIONS

Based on the findings and the discussion in the previous chapter, some conclusions can be drawn related to the objectives of the research that have been stated in Chapter I. The conclusions are as follows:

A. The Causes of Racial Prejudice

The causes of racial prejudice as portrayed in O'Neill's *All God's Chilluns Got Wings* can be identified into three aspects:

1. The first is the societal stereotype. Societal stereotype is a widely held but fixed and oversimplified image or idea of a particular type of person or thing believed by the society. The societal stereotype given to the white American is that no matter how bad and how dirty their behavior is they will remain superior because they are white, while the societal stereotype for the black people is that black people are inferior no matter how well educated they are and how wealthy they are. Name calling such as chocolate, crow, smoke and nigga is the product of the societal stereotype.
2. The second is fear. The type of fear revealed in the play is the fear of the power. The power in the play is symbolized by knowledge. The white characters in the play are afraid that the black will be able to

reach higher education, be successful and even be able to enter the board of jurisdiction or the government because the white characters are afraid that they will lost their superiority among the black people.

3. The third is the intolerance. Intolerance is the unwillingness to accept beliefs or behavior that differ from one's own. Intolerance shown in the play is coming from the way the white character seen the black's beliefs. The beliefs in the play is symbolized by the presence of the congo mask. The mask that is a mean of ancient and sacred artifact for the black people was seen as primiti and devious for the white. This mentality is also showing the way the white sees black.

B. The Impacts of Racial Prejudice in an Interracial Marriage

There are two impacts of racial prejudice in an interracial marriage found in *All Gods Chilluns Got Wings*.

1. Ella's Insanity is identified as the first impact of racial prejudice in the interracial marriage committed by Ella and Jim. Ella's ideologies of the white supremacy, fears of being powerless and also intolerance have given her a twisted mind she can not bear. Her insanity is caused by racial prejudice which is growing and eating her from the inside that is hard to control.

2. The second impact of racial prejudice in the interracial marriage is the falsity in the marriage. Racial prejudice in an interracial marriage is considered as unhealthy. Racial prejudice in the interracial marriage is destructive as it causes mistrust and animosity that lead the marriage in to a falsity.

REFERENCES

- Ashcroft, B., G. Griffiths, and H. Tiffin. 1995. *The Post-Colonial Studies Reader*. London and New York: Routledge.
- Augoustinos, M. and K. J. Reynolds (Eds.). 2001. *Understanding Prejudice, Racism, and Social Conflict*. London, Thousand Oaks, and New Delhi: SAGE Publications.
- Back, L & Solomos, J. 2000. *Theories of Race and Racism: a Reader*. USA and Canada: Routledge
- Benett, D. 1998. *Multicultural States: Rethinking Difference and Identity*. London and New York: Routledge
- Bulmer, M. & J. Solomos (Eds.). 1999. *Racism*. New York: Oxford University Press.
- Creswell, J. W. 2009. *Research Design Qualitative, Quantitative, and Mix Methods Approaches* (3rd Ed.). London: Sage Publications.
- Cuddon, J.A. (Rev.). 1999. *The Penguin Dictionary of Literary Terms and Literary Theory*. Middlesex: Penguin Book.
- Diggins, J.P. 2007. *Eugene O'Neill's America: Desire Under Democracy*. Chicago and London: The University of Chicago Press
- Fanon, F. 2008. *Black Skin, White Masks*. London: Pluto Press.
- Fanon, F. 1991. *The Wretched of the Earth*. United States of America: Evergreen
- Fredrickson, G. 1999. "Social Origins of American Racism," in M. Bulmer & J. Solomos (Eds.), *Racism*. New York: Oxford University Press.
- Gandhi, L. 1998. *Postcolonial Theory: a Critical Introduction*. Australia: Allen and Unwin
- Given, L. M. 2008. *The Sage Encyclopedia of Qualitative Research Methods* (Vol. 1&2). London: Sage Publications.

- Guillaumin, C. 1995. *Racism, Sexism, Power, and Ideology*. London and New York: Routledge.
- Herdiansyah, H. 2010. *Metodologi Penelitian Kualitatif*. Jakarta: Salemba Humanika.
- Horsman, R. 1999. "Superior and Inferior Races," in M. Bulmer & J. Solomos (Eds.), *Racism*. New York: Oxford University Press.
- Loomba, A. 1998. *Colonialism/Postcolonialism*. London and New York: Routledge.
- Moleong, L. 2010. *Metodologi Penelitian Kualitatif* (Revised Ed.). Bandung: PT. Remaja Rosdakarya.
- Mosse, G. 1999. "Eighteenth-Century Foundations" in M. Bulmer & J. Solomos (Eds.), *Racism*. New York: Oxford University Press.
- Murfin, R. and S. M. Ray. 2003. *The Bedford Glossary of Critical and Literary Terms*. Boston, New York: Bedford/St. Martin's.
- Pile, S. 2010. "Skin, Race, and Space: the Clash of Bodily Schemas in Frantz Fanon's *Black Skin, White Masks* and Nella Larsen's *Passing*". Sage Journal of Cultural Geographies, pp. 25-41.
- Walker, I. 2001. "The Changing Nature of Racism: From Old to New?" in Augoustinos, M. and K. J. Reynolds (Eds.), *Understanding Prejudice, Racism, and Social Conflict*. London, Thousand Oaks, and New Delhi: SAGE Publications.
- Widdowson, P. 1999. *Literature*. London and New York: Routledge

APPENDIX 1

THE PLOT SUMMARY OF *ALL GODS CHILLUNS GOT WINGS*

All Gods Chillun Got Wings is an adsorbing story of the childhood sweethearts' interracial marriage that ends tragically. This play has caused many reactions and controversy in the past because of the discourse of the racial discrimination in the United States that is employed. It portrays the fact that even after the abolition of slavery in the United States racial discrimination is still exist. The play itself consists of two acts. There are four scenes in the first act and three scenes in the second act. The first act of this play draws the childhood and adolescence of both colored and white children, while the second act draws Ella's and Jim's life as adults and their interracial marriage life.

The story took its setting in the end of an afternoon in spring on a district in a corner of lower New York, Northern America. The neighborhood is in one side filled by white people and in the other side it is filled with black people. From the sense that is given in the narration, both white and black were trying to manage living in a neighborhood although they still can not trust one another, but all of these issue does not exist for the children. Both black and white children were playing together peacefully although the sense of racial discrimination they learn from the society around them is hard to wash out. Rough name calling like “crow”, “chocolate” and even “smoke” given to the black people and “painty face” given to the white were often split out from the children without them knowing the meaning of it or how insulting such calling could be. As children, there is no boundary between them.

They were playing in the same playground, in contrast with the neighborhood they were living where everything is separated according to their skin colors. As children Ella and Jim were in love and they don't care about their skin colors and even wants to switch their skin colors. Sadly, this children adolescence is time to time washed out. As they are growing up, the society teaches them how to behave and how to “categorize” them self the way their races should be. The society taught white to behave like “white” with their superiority and black were taught to behave like black with their “inferiority” towards white.

Ella grows up becoming a beautiful white girl and having a relationship with Mickey, while Jim grows up with his love to Ella never dies. Jim is trying to proof himself that he is worthy by becoming a scholar and having an attempt to be a lawyer. When Ella and Mickey's relationship sank and their son is dead because of a disease, Jim is always there for Ella because of his love. For everything that has happened Ella and Jim get married, but the pressure from the society around them pushes them too hard. They decided to move to France where there is nobody to judge them. After some years living in France, they are going back to United States but Ella is changing. She is becoming a depressive woman, and it gets worse when she saw the Congo primitive mask given by Hattie, Jim's sister. Deep inside Ella wants Jim to fail his lawyer test so that Jim or black would never betrayed their destiny to be inferior until at a certain point her thought is eating her from the inside and makes her lost her sanity.

APPENDIX II

A. The Causes of Racial Prejudice in *All Gods Chilluns Got Wings*

No	Data	Page	Category
1.	<p>SHORTY--(judicially) Got a good chanct--if he leaves de broads alone. Dat's where he's wide open. (Mickey comes in from the left. He is dressed loudly, a straw hat with a gaudy band cocked over one cauliflower ear. He has acquired a typical "pug's" face, with the added viciousness of a natural bully. One of his eyes is puffed, almost closed, as a result of his battle the night before. He swaggers up.)</p>	6	Societal Stereotype
2.	<p>JOE--(chuckling) Mickey's gwine roun' git a good conduct medal.</p> <p>MICKEY--Sure. Dey kin pin it on de seat o' me pants. (They laugh.) Listen. Seen Ella Downey goin'?</p> <p>SHORTY--Painty Face? No, she ain't been along.</p> <p>MICKEY--(with authority) Can dat name, see! Want a bunch o' fives in yer kisser? Den nix! She's me goil, understan'?</p> <p>JOE--(venturing to joke) Which one? Yo' number ten?</p> <p>MICKEY--(flattered) Sure. De real K. O. one.</p>	6	Societal Stereotype
3.	<p>SHORTY--(pointing right--sneeringly) Gee! Pipe Jim Crow all dolled up for de racket.</p> <p>JOE--(with disgusted resentment) You mean</p>	6	Societal Stereotype

	<p>tell me dat nigger's graduatin'?</p> <p>SHORTY--Ask him. (Jim Harris comes in. He is dressed in black, stiff white collar, etc.-a quiet-mannered Negro boy with a queerly-baffled, sensitive face.)</p>		
4.	<p>JOE--(staring resentfully) Is you graduatin' tonight?</p> <p>JIM--Yes.</p> <p>JOE--(spitting disgustedly) Fo' Gawd's sake! You is gittin' high-falutin'!</p>	6-7	Societal Stereotype
5.	<p>JOE--What de hell does it git you, huh? Whatever is you gwine do wid it now you gits it? Live lazy on yo' ol' woman?</p> <p>JIM--(assertively) I'm going to study and become a lawyer.</p> <p>JOE--(with a snort) Fo' Chris' sake, nigger!</p> <p>JIM--(fiercely) Don't you call me that--not before them!</p> <p>JOE--(pugnaciously) Does you deny you's a nigger? I shows you--</p>	7	Societal Stereotype
6.	<p>MICKEY--(gives them both a push--truculently) Cut it out, see! I'm runnin' dis corner. (turning to Jim insultingly) Say you! Painty Face's gittin' her ticket tonight, ain't she?</p> <p>JIM--You mean Ella--</p> <p>MICKEY--Painty Face Downey, dat's who I mean! I don't have to be perlite wit' her. She's me goil!</p> <p>JIM--(glumly) Yes, she's graduating.</p>	7	Societal Stereotype

	SHORTY--(winks at Mickey) Smart, huh?		
7.	<p>JIM--No, I--only want to help you, Ella.</p> <p>ELLA--Of all the nerve! You're certainly forgetting your place! Who's asking you for help, I'd like to know? Shut up and stop bothering me!</p> <p>JIM--(insistently) If you ever need a friend--a true friend--</p> <p>ELLA--I've got lots of friends among my own--kind, I can tell you. (exasperatedly) You make me sick! Go to the devil! (She flounces off. The three men laugh. Mickey follows her. Jim is stricken. He goes and sinks down limply on a box in front of the grocery store.)</p>	9	Societal Stereotype
8.	<p>JOE--(stands for a while glaring at Jim, his fierce little eyes peering out of his black face. Then he spits on his hands aggressively and strides up to the oblivious Jim. He stands in front of him, gradually working himself into a fury at the other's seeming indifference to his words.) Listen to me, nigger: I got a heap to whisper in yo' ear! Who is you, anyhow? Who does you think you is? Don't yo' old man and mine work on de docks togidder befo' yo' old man gits his own truckin' business? Yo' ol' man swallows his nickels, my ol' man buys him beer wid dem and swallows dat--dat's the on'y diff'rence. Don't you 'n' me drag up togidder?</p> <p>JIM--(dully) I'm your friend, Joe.</p> <p>JOE--No, you isn't! I ain't no fren o' yourn! I don't even know who you is! What's all dis schoolin' you doin'? What's all dis dressin' up</p>	10	Societal Stereotype

	<p>and graduatin' an' sayin' you gwine study be a lawyer? What's all dis fakin' an' pretendin' and swellin' out grand an' talkin' soft and perlite? What's all dis denyin' you's a nigger--an' wid de white boys listenin' to you say it! Is you aimin' to buy white wid yo' ol' man's dough like Mickey say? What is you? (in a rage at the other's silence) You don't talk? Den I takes it out o' yo' hide! (He grabs Jim by the throat with one hand and draws the other fist back.) Tell me befo' I wrecks yo' face in! Is you a nigger or isn't you? (shaking him) Is you a nigger, Nigger? Nigger, is you a nigger?</p> <p>JIM--(looking into his eyes--quietly) Yes. I'm a nigger. We're both niggers. (They look at each other for a moment. Joe's rage vanishes. He slumps onto a box beside Jim's. He offers him a cigarette. Jim takes it. Joe scratches a match and lights both their cigarettes.)</p> <p>JOE--(after a puff, with full satisfaction) Man, why didn't you 'splain dat in de fust place?</p> <p>JIM--We're both niggers. (The same hand-organ man of Scene One comes to the corner. He plays the chorus of "Bonbon Buddie The Chocolate Drop." They both stare straight ahead listening. Then the organ man goes away. A silence. Joe gets to his feet.)</p>		
9.	<p>SHORTY--(after a pause--with a rat-like viciousness) Between you'n me, kid, you'll get even soon--you'n all de odder dames he's tossed. I'm on de inside. I've watched him trainin'. His next scrap, watch it! He'll go! It won't be de odder guy. It'll be all youse dames he's kidded--and de ones what's kidded him. Youse'll all be in de odder guy's</p>	11	Societal Stereotype

	<p>corner. He won't need no odder seconds. Youse'll trow water on him, and sponge his face, and take de kinks out of his socker--and Mickey'll catch it on de button--and he won't be able to take it no more--'cause all your weight--you and de odders--'ll be behind dat punch. Ha ha! (He laughs an evil laugh.) And Mickey'll go--down to his knees first--(He sinks to his knees in the attitude of a groggy boxer.)</p> <p>ELLA--I'd like to see him on his knees!</p>		
10.	<p>SHORTY--He sent me.</p> <p>ELLA--Why?</p> <p>SHORTY--To slip you dis wad o' dough. (He reluctantly takes a roll of bills from his pocket and holds it out to her.)</p> <p>ELLA--(looks at the money indifferently) What for?</p> <p>SHORTY--For you.</p>	12	Societal Stereotype
11.	<p>SHORTY--You made up wit yer family?</p> <p>ELLA--No chance.</p> <p>SHORTY--Livin' alone?</p> <p>ELLA--In Brooklyn.</p> <p>SHORTY--Workin'?</p> <p>ELLA--In a factory.</p> <p>SHORTY--You're a sucker. There's lots of softer snaps fer you, kid--</p> <p>ELLA--I know what you mean. No.</p>	12	Societal Stereotype

	<p>SHORTY--Don't yuh wanten step out no more--have fun--live?</p>		
12.	<p>SHORTY--(mockingly) Jump in de river, huh? T'ink it over, baby. I kin start yuh right in my stable. No one'll bodder yuh den. I got influence.</p> <p>ELLA--(without emphasis) You're a dirty dog. Why doesn't someone kill you?</p>	13	Societal Stereotype
13.	<p>ELLA--He's been my only friend.</p> <p>SHORTY--A nigger!</p> <p>ELLA--The only white man in the world! Kind and white. You're all black--black to the heart.</p> <p>SHORTY--Nigger-lover! (He throws the money in her face. It falls to the street.) Listen, you! Mickey says he's off of yuh for keeps. Dis is de finish! Dat's what he sent me to tell you. (glances at her searchingly--a pause) Yuh won't make no trouble?</p>	13	Societal Stereotype
14.	<p>ELLA--Why don't you give it up?</p> <p>JIM--No!</p> <p>ELLA--After all, what's being a lawyer?</p> <p>JIM--A lot--to me--what it means. (intensely) Why, if I was a Member of the Bar right now, Ella, I believe I'd almost have the courage to--</p> <p>ELLA--What?</p> <p>JIM--Nothing. (after a pause--gropingly) I can't explain--just--but it hurts like fire. It brands me in my pride. I swear I know</p>	14	Societal Stereotype

	<p>more'n any member of my class. I ought to, I study harder. I work like the devil. It's all in my head--all fine and correct to a T. Then when I'm called on--I stand up--all the white faces looking at me--and I can feel their eyes--I hear my own voice sounding funny, trembling--and all of a sudden it's all gone in my head--there's nothing remembered--and I hear myself stuttering--and give up--sit down--They don't laugh, hardly ever. They're kind. They're good people. (in a frenzy) They're considerate, damn them! But I feel branded!</p> <p>ELLA--Poor Jim.</p>		
15.	<p>JIM--(going on painfully) And it's the same thing in the written exams. For weeks before I study all night. I can't sleep anyway. I learn it all, I see it, I understand it. Then they give me the paper in the exam room. I look it over, I know each answer--perfectly. I take up my pen. On all sides are white men starting to write. They're so sure--even the ones that I know know nothing. But I know it all--but I can't remember any more--it fades--it goes--it's gone. There's a blank in my head--stupidity--I sit like a fool fighting to remember a little bit here, a little bit there--not enough to pass--not enough for anything--when I know it all!</p>	14	Societal Stereotype
16.	<p>ELLA--(compassionately) Jim. It isn't worth it. You don't need to--</p> <p>JIM--I need it more than anyone ever needed anything. I need it to live.</p> <p>ELLA--What'll it prove?</p> <p>JIM--Nothing at all much--but everything to me.</p>	14-15	Societal Stereotype

	<p>ELLA--You're so much better than they are in every other way.</p> <p>JIM--(looking up at her) Then--you understand?</p> <p>ELLA--Of course. (affectionately) Don't I know how fine you've been to me! You've been the only one in the world who's stood by me--the only understanding person--and all after the rotten way I used to treat you.</p> <p>JIM--But before that--way back so high--you treated me good. (He smiles.)</p> <p>ELLA--You've been white to me, Jim. (She takes his hand.)</p> <p>JIM--White--to you!</p> <p>ELLA--Yes.</p>		
17.	<p>Two years later. A flat of the better sort in the Negro district near the corner of Act One. This is the parlor. Its furniture is a queer clash. The old pieces are cheaply ornate, naïvely, childishly gaudy--the new pieces give evidence of a taste that is diametrically opposed, severe to the point of somberness. On one wall, in a heavy gold frame, is a colored photograph--the portrait of an elderly Negro with an able, shrewd face but dressed in outlandish lodge regalia, a get-up adorned with medals, sashes, a cocked hat with frills--the whole effect as absurd to contemplate as one of Napoleon's Marshals in full uniform. In the left corner, where a window lights it effectively, is a Negro primitive mask from the Congo--a grotesque face, inspiring obscure, dim connotations in one's mind, but</p>	18	Societal Stereotype

	<p>beautifully done, conceived in a true religious spirit. In this room, however, the mask acquires an arbitrary accentuation. It dominates by a diabolical quality that contrast imposes upon it.</p>		
18.	<p>There are two windows on the left looking out in the street. In the rear, a door to the hall of the building. In the right, a doorway with red and gold portières leading into the bedroom and the rest of the flat. Everything is cleaned and polished. The dark brown wall paper is new, the brilliantly figured carpet also. There is a round mahogany table at center. In a rocking chair by the table Mrs. Harris is sitting. She is a mild-looking, gray-haired Negress of sixty-five, dressed in an old-fashioned Sunday-best dress. Walking about the room nervously is Hattie, her daughter, Jim's sister, a woman of about thirty with a high-strung, defiant face--an intelligent head showing both power and courage. She is dressed severely, mannishly.</p>	18	Societal Stereotype
19.	<p>MRS. H.--She must, too. Yes, she must, too. Don't you forget dat it was hard for her--mighty, mighty hard--harder for de white dan for de black!</p> <p>HATTIE--(indignantly) Why should it be?</p> <p>MRS. H.--(shaking her head) I ain't talkin' of shoulds. It's too late for shoulds. Dey's o'ny one should. (solemnly) De white and de black shouldn't mix dat close. Dere's one road where de white goes on alone; dere's anudder road where de black goes on alone--</p>	19	Societal Stereotype
20.	<p>MRS. H.--Why didn't you go meet 'em at de dock like I axed you?</p> <p>HATTIE--I couldn't. My face and Jim's among those hundreds of white faces--(with</p>	19	Societal Stereotype

	a harsh laugh) It would give her too much advantage!		
21.	<p>MRS. H.--I want to see Jim again--my only boy--but--all de same I'd rather he stayed away. He say in his letter he's happy, she's happy, dey likes it dere, de folks don't think nuffin' but what's natural at seeing 'em married. Why don't dey stay?</p> <p>HATTIE--(vehemently) No! They were cowards to run away. If they believe in what they've done, then let them face it out, live it out here, be strong enough to conquer all prejudice!</p> <p>MRS. H.--Strong? Dey ain't many strong. Dey ain't many happy neider. Dey was happy ovah yondah.</p>	19	Societal Stereotype
22.	<p>HATTIE--(bending over and kissing him) Good for you! I admire you so much, Jim! I admire both of you! And are you going to begin studying right away and get admitted to the Bar?</p> <p>JIM--You bet I am!</p> <p>HATTIE--You must, Jim! Our race needs men like you to come to the front and help-- (As voices are heard approaching she stops, stiffens, and her face grows cold.)</p>	21	Societal Stereotype
23.	<p>HATTIE--(coming forward with a forced smile) It was a long time ago--but I remember Ella. (She holds out her hand.)</p> <p>ELLA--(taking it--looking at Hattie with the same queer defiance) I remember. But you've changed so much.</p> <p>HATTIE--(stirred to hostility by Ella's manner--condescendingly) Yes, I've grown</p>	22	Societal Stereotype

	<p>older, naturally. (then in a tone which, as if in spite of herself becomes bragging) I've worked so hard. First I went away to college, you know--then I took up postgraduate study--when suddenly I decided I'd accomplish more good if I gave up learning and took up teaching. (She suddenly checks herself ashamed, and stung by Ella's indifference.) But this sounds like stupid boasting. I don't mean that. I was only explaining--</p> <p>ELLA--(indifferently) I didn't know you'd been to school so long. (a pause) Where are you teaching? In a colored school, I suppose. (There is an indifferent superiority in her words that is maddening to Hattie.)</p> <p>HATTIE--(controlling herself) Yes. A private school endowed by some wealthy members of our race.</p> <p>ELLA--(suddenly--even eagerly) Then you must have taken lots of examinations and managed to pass them, didn't you?</p> <p>HATTIE--(biting her lips) I always passed with honors!</p>		
24.	<p>ELLA--Yes, we both graduated from the same High School, didn't we? That was dead easy for me. Why I hardly even looked at a book. But Jim says it was awfully hard for him. He failed one year, remember? (She turns and smiles at Jim--a tolerant, superior smile but one full of genuine love. Hattie is outraged, but Jim smiles.)</p> <p>JIM--Yes, it was hard for me, Honey.</p> <p>ELLA--And the law school examinations Jim</p>	22	Societal Stereotype

	hardly ever could pass at all. Could you? (She laughs lovingly.)		
25	<p>ELLA--(with kindness and love) Don't, Jim! Don't cry, please! You don't suppose I really meant that about the examinations, do you? Why, of course, I didn't mean a word! I couldn't mean it! I want you to take the examinations! I want you to pass! I want you to be a lawyer! I want you to be the best lawyer in the country! I want you to show 'em--all the dirty sneaking, gossiping liars that talk behind our backs--what a man I married. I want the whole world to know you're the whitest of the white! I want you to climb and climb--and step on 'em, stamp right on their mean faces! I love you, Jim. You know that!</p> <p>JIM--(calm again--happily) I hope so, Honey--and I'll make myself worthy.</p>	23	Societal Stereotype
26	<p>JIM--(astonished) But I can't accept--Where are you going?</p> <p>HATTIE--We've got a nice flat in the Bronx--(with bitter pride) in the heart of the Black Belt--the Congo--among our own people!</p>	24	Societal Stereotype
27	<p>JIM--(angrily) You're crazy--I'll see Ma--(He goes out. Hattie and Ella stare at each other with scorn and hatred for a moment, then Hattie goes. Ella remains kneeling for a moment by the chair, her eyes dazed and strange as she looks about her. Then she gets to her feet and stands before the portrait of Jim's father--with a sneer)</p> <p>ELLA--It's his Old Man--all dolled up like a circus horse! Well, they can't help it. It's in the blood, I suppose. They're ignorant, that's all there is to it. (She moves to the mask--</p>	24	Societal Stereotype

forcing a mocking tone) Hello, sport! Who d'you think you're scaring? Not me! I'll give you the laugh. He won't pass, you wait and see. Not in a thousand years! (She goes to the window and looks down at the street and mutters) All black! Every one of them! (then with sudden excitement) No, there's one. Why, it's Shorty! (She throws the window open and calls) Shorty! Shorty! Hello, Shorty! (She leans out and waves--then stops, remains there for a moment looking down, then shrinks back on the floor suddenly as if she wanted to hide--her whole face in an anguish.) Say! Say! I wonder?-- No, he didn't hear you. Yes, he did, too! He must have! I yelled so loud you could hear me in Jersey! No, what are you talking about? How would he hear with all the kids yelling down there? He never heard a word, I tell you! He did, too! He didn't want to hear you! He didn't want to let anyone know he knew you! Why don't you acknowledge it? What are you lying about? I'm not! Why shouldn't he? Where does he come in to--for God's sake, who is Shorty, anyway? A pimp! Yes, and a dope-peddler, too! D'you mean to say he'd have the nerve to hear me call him and then deliberately--? Yes, I mean to say it! I do say it! And it's true, and you know it, and you might as well be honest for a change and admit it! He heard you but he didn't want to hear you! He doesn't want to know you any more. No, not even him! He's afraid it'd get him in wrong with the old gang. Why? You know well enough! Because you married a--a--a--well, I won't say it, but you know without my mentioning names! (Ella springs to her feet in horror and shakes off her obsession with a frantic effort.) Stop! (then whimpering like a frightened child) Jim! Jim! Jim! Where are you? I want you,

	Jim!		
28	<p>HATTIE--You're lying, Jim. You must have--if you don't stop your ears--and the doctor says she may develop a violent mania, dangerous for you--get worse and worse until--Jim, you'll go crazy too--living this way. Today she raved on about "Black! Black!" and cried because she said her skin was turning black--that you had poisoned her--</p> <p>JIM--(in anguish) That's only when she's out of her mind.</p> <p>HATTIE--And then she suddenly called me a dirty nigger.</p>	27	Societal Stereotype
29.	<p>HATTIE--I know she isn't--yet she is just the same. It's deep down in her or it wouldn't come out.</p> <p>JIM--Deep down in her people--not deep in her.</p> <p>HATTIE--I can't make such distinctions. The race in me, deep in me, can't stand it. I can't play nurse to her any more, Jim,--not even for your sake. I'm afraid--afraid of myself--afraid sometime I'll kill her dead to set you free! (She loses control and begins to cry.)</p> <p>JIM--(after a long pause--somerly) Yes, I guess you'd better stay away from here. Good-by.</p> <p>HATTIE--Who'll you get to nurse her, Jim,--a white woman?</p> <p>JIM--Ella'd die of shame. No, I'll nurse her myself.</p>	27	Societal Stereotype

	HATTIE--And give up your studies?		
	JIM--I can do both.		
30	HATTIE--(stung by this last--with rebellious bitterness) Is that the ambition she's given you? Oh, you soft, weak-minded fool, you traitor to your race! And the thanks you'll get--to be called a dirty nigger--to hear her cursing you because she can never have a child because it'll be born black--!	27-28	Societal Stereotype
31.	JIM--I have no own good. I only got a good together with her. I'm all she's got in the world! Let her call me nigger! Let her call me the whitest of the white! I'm all she's got in the world, ain't I? She's all I've got! You with your fool talk of the black race and the white race! Where does the human race get a chance to come in? I suppose that's simple for you. You lock it up in asylums and throw away the key! (with fresh violence) Go along! There isn't going to be no more people coming in here to separate--excepting the doctor. I'm going to lock the door and it's going to stay locked, you hear? Go along, now!	28	Societal Stereotype
32.	JIM--And I'm still her friend always--even if she don't like colored people-- MICKEY--Coons, why don't yuh say it right! De trouble wit' you is yuh're gittin' stuck up, dat's what! Stay where yeh belong, see! Yer old man made coin at de truckin' game and yuh're tryin' to buy yerself white--graduatin' and law, for Christ sake! Yuh're gittin' yerself in Dutch wit' everyone in de ward--and it ain't cause yer a coon neider. Don't de gang all train wit' Joe dere and lots of others? But yuh're tryin' to buy white and it won't git yuh no place, see!	8	Fear

	<p>JIM--(trembling) Some day--I'll show you--</p> <p>MICKEY--(turning away) Aw, gwan!</p> <p>JIM--D'you think I'd change--be you--your dirty white--!</p> <p>MICKEY--(whirling about) What's dat?</p> <p>JIM--(with hysterical vehemence) You act square with her--or I'll show you up--I'll report you--I'll write to the papers--the sporting writers--I'll let them know how white you are!</p> <p>MICKEY--(infuriated) Yuh damn nigger, I'll bust yer jaw in! (Assuming his ring pose he weaves toward Jim, his face set in a cruel scowl. Jim waits helplessly but with a certain dignity.)</p>		
33.	<p>HATTIE--I certainly never give that a thought. It's what she's done to Jim--making him run away and give up his fight--!</p> <p>MRS. H.--Jim loves her a powerful lot, must be.</p> <p>HATTIE--(after a pause--bitterly) I wonder if she loves Jim!</p>	18	Fear
34.	<p>HATTIE--We don't deserve happiness till we've fought the fight of our race and won it! (In the pause that follows there is a ring from back in the flat.) It's the door bell! You go, Ma. I--I--I'd rather not. (Her mother looks at her rebukingly and goes out agitatedly through the portières. Hattie waits, nervously walking about, trying to compose herself. There is a long pause. Finally the portières are parted and Jim enters. He looks much older, graver, worried.)</p>	19-20	Fear

35.	<p>HATTIE--(her face becoming more and more drawn and tense) You mean--then--? (She shudders--then after a pause) She loves you, Jim?</p> <p>JIM--If I didn't know that I'd have to jump in the river.</p> <p>HATTIE--Are you sure she loves you?</p> <p>JIM--Isn't that why she's suffering?</p> <p>HATTIE--(letting her breath escape through her clenched teeth) Ah!</p> <p>JIM--(suddenly springs up and shouts almost hysterically) Why d'you ask me all those damn questions? Are you trying to make trouble between us?</p>	20	Fear
36.	<p>JIM--(after a pause--contritely) I'm sorry, Hattie. I'm kind of on edge today. (He sink down on his chair--then goes on as if something forced him to speak.) After that we got to living housed in. Ella didn't want to see nobody, she said just the two of us was enough. I was happy then--and I really guess she was happy, too--in a way--for a while. (again a pause) But she never did get to wanting to go out any place again. She got to saying she felt she'd be sure to run into someone she knew--from over here. So I moved us out to the country where no tourist ever comes--but it didn't make any difference to her. She got to avoiding the French folks the same as if they were Americans and I couldn't get it out of her mind. She lived in the house and got paler and paler, and more and more nervous and scarey, always imagining things--until I got to imagining things, too. I got to feeling blue. Got to</p>	21	Fear

	sneering at myself that I wasn't any better than a quitter because I sneaked away right after getting married, didn't face nothing, gave up trying to become a Member of the Bar--and I got to suspecting Ella must feel that way about me, too--that I wasn't a real man!		
37.	<p>ELLA--And the law school examinations Jim hardly ever could pass at all. Could you? (She laughs lovingly.)</p> <p>HATTIE--(harshly) Yes, he could! He can! He'll pass them now--if you'll give him a chance!</p>	22	Fear
38.	<p>ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets it there again--then turns suddenly on Hattie with aggressive determination.) Jim's not going to take any more examinations! I won't let him!</p> <p>HATTIE--(bursting forth) Jim! Do you hear that? There's white justice!--their fear for their superiority!--</p> <p>ELLA--(with a terrified pleading) Make her go away, Jim!</p> <p>JIM--(losing control--furiously to his sister) Either you leave here--or we will!</p>	23	Fear
39.	<p>ELLA--(starts and wheels about in her chair) What's that? You got--you got a letter--?</p> <p>JIM--(turning to close the door after him) From the Board of Examiners for admission to the Bar, State of New York--God's country! (He finishes up with a chuckle of ironic self-pity so spent as to be barely audible.)</p>	31	Fear

ELLA--(writhing out of her chair like some fierce animal, the knife held behind her--with fear and hatred) You didn't--you didn't--you didn't pass, did you?

JIM--(looking at her wildly) Pass? Pass? (He begins to chuckle and laugh between sentences and phrases, rich, Negro laughter, but heart-breaking in its mocking grief.) Good Lord, child, how come you can ever imagine such a crazy idea? Pass? Me? Jim Crow Harris? Nigger Jim Harris--become a full-fledged Member of the Bar! Why the mere notion of it is enough to kill you with laughing! It'd be against all natural laws, all human right and justice. It'd be miraculous, there'd be earthquakes and catastrophes, the seven Plagues'd come again and locusts'd devour all the money in the banks, the second Flood'd come roaring and Noah'd fall overboard, the sun'd drop out of the sky like a ripe fig, and the Devil'd perform miracles, and God'd be tipped head first right out of the Judgment seat! (He laughs, maudlinly uproarious.)

ELLA--(her face beginning to relax, to light up) Then you--you didn't pass?

JIM--(spent--giggling and gasping idiotically) Well, I should say not! I should certainly say not!

ELLA--(With a cry of joy, pushes all the law books crashing to the floor--then with childish happiness she grabs Jim by both hands and dances up and down.) Oh, Jim, I knew it! I knew you couldn't! Oh, I'm so glad, Jim! I'm so happy! You're still my old Jim--and I'm so glad! (He looks at her dazedly, a fierce rage slowly gathering on his

	face. She dances away from him. His eyes follow her. His hands clench. She stands in front of the mask--triumphantly) There! What did I tell you? I told you I'd give you the laugh! (She begins to laugh with wild unrestraint, grabs the mask from its place, sets it in the middle of the table and plunging the knife down through it pins it to the table.) There! Who's got the laugh now?		
40.	ELLA--(looking up at him with a bewildered cry of terror) Jim! (Her appeal recalls him to himself. He lets his arms slowly drop to his sides, bowing his head. Ella points tremblingly to the mask.) It's all right, Jim! It's dead. The devil's dead. See! It couldn't live--unless you passed. If you'd passed it would have lived in you. Then I'd have had to kill you, Jim, don't you see?--or it would have killed me. But now I've killed it. (She pats his hand.) So you needn't ever be afraid any more, Jim.	31	Fear
41.	ELLA--(sits down on the floor beside him and holds his hand. Her face is gradually regaining an expression that is happy, childlike and pretty.) I know, Jim! That was my fault. I wouldn't let you sleep. I couldn't let you. I kept thinking if he sleeps good then he'll be sure to study good and then he'll pass--and the devil'll win! JIM--(with a groan) Don't, Honey! ELLA--(with a childish grin) That was why I carried that knife around--(she frowns--puzzled)--one reason--to keep you from studying and sleeping by scaring you.	31-32	Fear
42.	ELLA--I prayed and prayed. When you were away taking the examinations and I was alone with the nurse, I closed my eyes and	32	Fear

	pretended to be asleep but I was praying with all my might: O God, don't let Jim pass!		
43.	JIM--Yes! Yes! We'll go abroad where a man is a man--where it don't make that difference--where people are kind and wise to see the soul under skins. I don't ask you to love me--I don't dare to hope nothing like that! I don't want nothing--only to wait--to know you like me--to be near you--to keep harm away--to make up for the past--to never let you suffer any more--to serve you--to lie at your feet like a dog that loves you--to kneel by your bed like a nurse that watches over you sleeping--to preserve and protect and shield you from evil and sorrow---to give my life and my blood and all the strength that's in me to give you peace and joy--to become your slave!--yes, be your slave--your black slave that adores you as sacred! (He has sunk to his knees. In a frenzy of self-abnegation, as he says the last words he beats his head on the flagstones.)	15	Intolerance
44.	Some weeks or so later. A street in the same ward in front of an old brick church. The church sets back from the sidewalk in a yard enclosed by a rusty iron railing with a gate at center. On each side of this yard are tenements. The buildings have a stern, forbidding look. All the shades on the windows are drawn down, giving an effect of staring, brutal eyes that pry callously at human beings without acknowledging them. Even the two tall, narrow church windows on either side of the arched door are blanked with dull green shades. It is a bright sunny morning. The district is unusually still, as if it were waiting, holding its breath.	16	Intolerance
45.	As the music dies down there is a pause of waiting stillness. This is broken by one startling, metallic clang of the church-bell.	17	Intolerance

	As if it were a signal, people--men, women, children--pour from the two tenements, whites from the tenement to the left, blacks from the one to the right. They hurry to form into two racial lines on each side of the gate, rigid and unyielding, staring across at each other with bitter hostile eyes.		
46.	JIM--(as if the sound had awakened him from a trance, reaches out and takes her hand) Come. Time we got to the steamer. Time we sailed away over the sea. Come, Honey! (She tries to answer but her lips tremble; she cannot take her eyes off the eyes of the people; she is unable to move. He sees this and, keeping the same tone of profound, affectionate kindness, he points upward in the sky, and gradually persuades her eyes to look up.) Look up, Honey! See the sun! Feel his warm eye lookin' down! Feel how kind he looks! Feel his blessing deep in your heart, your bones! Look up, Honey! (Her eyes are fixed on the sky now. Her face is calm. She tries to smile bravely back at the sun. Now he pulls her by the hand, urging her gently to walk with him down through the yard and gate, through the lines of people. He is maintaining an attitude to support them through the ordeal only by a terrible effort, which manifests itself in the hysteric quality of ecstasy which breaks into his voice.) And look at the sky! Ain't it kind and blue! Blue for hope. Don't they say blue's for hope? Hope! That's for us, Honey. All those blessings in the sky! What's it the Bible says? Falls on just and unjust alike? No, that's the sweet rain. Pshaw, what am I saying? All mixed up. There's no unjust about it. We're all the same--equally just--under the sky--under the sun--under God--sailing over the sea--to the other side of the world--the side	17	Intolerance

	<p>where Christ was born--the kind side that takes count of the soul--over the sea--the sea's blue, too--. Let's not be late--let's get that steamer! (They have reached the curb now, passed the lines of people. She is looking up to the sky with an expression of trancelike calm and peace. He is on the verge of collapse, his face twitching, his eyes staring. He calls hoarsely) Taxi! Where is he? Taxi!</p>		
47.	<p>HATTIE--(sullenly) I'm sorry. (Ella has shrunk back against Jim. She regards Hattie with a sort of wondering hatred. Then she looks away about the room. Suddenly her eyes fasten on the primitive mask and she gives a stifled scream.)</p> <p>JIM--What's the matter, Honey?</p> <p>ELLA--(pointing) That! For God's sake, what is it?</p> <p>HATTIE--(scornfully) It's a Congo mask. (She goes and picks it up.) I'll take it away if you wish. I thought you'd like it. It was my wedding present to Jim.</p> <p>ELLA--What is it?</p> <p>HATTIE--It's a mask which used to be worn in religious ceremonies by my people in Africa. But, aside from that, it's beautifully made, a work of Art by a real artist--as real in his way as your Michael Angelo. (forces Ella to take it) Here. Just notice the workmanship.</p> <p>ELLA--(defiantly) I'm not scared of it if you're not. (looking at it with disgust) Beautiful? Well, some people certainly have</p>	22-23	Intolerance

	queer notions! It looks ugly to me and stupid--like a kid's game--making faces! (She slaps it contemptuously.) Pooh! You needn't look hard at me. I'll give you the laugh. (She goes to put it back on the stand.)		
--	--	--	--

B. Racial Prejudice in Interracial Marriage

1	<p>JIM--(after a pause--haltingly) Well--you see--the first year--she and I were living around--like friends--like a brother and sister--like you and I might.</p> <p>HATTIE--(her face becoming more and more drawn and tense) You mean--then--? (She shudders--then after a pause) She loves you, Jim?</p> <p>JIM--If I didn't know that I'd have to jump in the river.</p> <p>HATTIE--Are you sure she loves you?</p> <p>JIM--Isn't that why she's suffering?</p> <p>HATTIE--(letting her breath escape through her clenched teeth) Ah!</p> <p>JIM--(suddenly springs up and shouts almost hysterically) Why d'you ask me all those damn questions? Are you trying to make trouble between us?</p> <p>HATTIE--(controlling herself--quietly) No, Jim.</p>	20	Falsity in a Marriage
2	JIM--(after a pause--contritely) I'm sorry, Hattie. I'm kind of on edge today. (He sink	21	Falsity in a Marriage

	<p>down on his chair--then goes on as if something forced him to speak.) After that we got to living housed in. Ella didn't want to see nobody, she said just the two of us was enough. I was happy then--and I really guess she was happy, too--in a way--for a while. (again a pause) But she never did get to wanting to go out any place again. She got to saying she felt she'd be sure to run into someone she knew--from over here. So I moved us out to the country where no tourist ever comes--but it didn't make any difference to her. She got to avoiding the French folks the same as if they were Americans and I couldn't get it out of her mind. She lived in the house and got paler and paler, and more and more nervous and scarey, always imagining things--until I got to imagining things, too. I got to feeling blue. Got to sneering at myself that I wasn't any better than a quitter because I sneaked away right after getting married, didn't face nothing, gave up trying to become a Member of the Bar--and I got to suspecting Ella must feel that way about me, too--that I wasn't a real man!</p>		
3	<p>JIM--(with hostility) You don't need to tell me! All this was only in my own mind. We never quarreled a single bit. We never said a harsh word. We were as close to each other as could be. We were all there was in the world to each other. We were alone together! (a pause) Well, one day I got so I couldn't stand it. I could see she couldn't stand it. So I just up and said: Ella, we've got to have a plain talk, look everything straight in the face, hide nothing, come out with the exact truth of the way we feel.</p> <p>HATTIE--And you decided to come back!</p>	21	Falsity in a Marriage

	<p>JIM--Yes. We decided the reason we felt sort of ashamed was we'd acted like cowards. We'd run away from the thing--and taken it with us. We decided to come back and face it and live it down in ourselves, and prove to ourselves we were strong in our love--and then, and that way only, by being brave we'd free ourselves, and gain confidence, and be really free inside and able then to go anywhere and live in peace and equality with ourselves and the world without any guilty uncomfortable feeling coming up to rile us. (He has talked himself now into a state of happy confidence.)</p>		
4	<p>HATTIE--(bending over and kissing him) Good for you! I admire you so much, Jim! I admire both of you! And are you going to begin studying right away and get admitted to the Bar?</p> <p>JIM--You bet I am!</p> <p>HATTIE--You must, Jim! Our race needs men like you to come to the front and help-- (As voices are heard approaching she stops, stiffens, and her face grows cold.)</p> <p>JIM--(noticing this--warningly) Remember Ella's been sick! (losing control--threateningly) You be nice to her, you hear! (Mrs. Harris enters, showing Ella the way. The colored woman is plainly worried and perplexed. Ella is pale, with a strange, haunted expression in her eyes. She runs to Jim as to a refuge, clutching his hands in both of hers, looking from Mrs. Harris to Hattie with a frightened defiance.)</p>	21	Falsity in a Marriage

5	<p>HATTIE--(stirred to hostility by Ella's manner--condescendingly) Yes, I've grown older, naturally. (then in a tone which, as if in spite of herself becomes bragging) I've worked so hard. First I went away to college, you know--then I took up postgraduate study--when suddenly I decided I'd accomplish more good if I gave up learning and took up teaching. (She suddenly checks herself ashamed, and stung by Ella's indifference.) But this sounds like stupid boasting. I don't mean that. I was only explaining--</p> <p>ELLA--(indifferently) I didn't know you'd been to school so long. (a pause) Where are you teaching? In a colored school, I suppose. (There is an indifferent superiority in her words that is maddening to Hattie.)</p> <p>HATTIE--(controlling herself) Yes. A private school endowed by some wealthy members of our race.</p> <p>ELLA--(suddenly--even eagerly) Then you must have taken lots of examinations and managed to pass them, didn't you?</p> <p>HATTIE--(biting her lips) I always passed with honors!</p> <p>ELLA--Yes, we both graduated from the same High School, didn't we? That was dead easy for me. Why I hardly even looked at a book. But Jim says it was awfully hard for him. He failed one year, remember? (She turns and smiles at Jim--a tolerant, superior smile but one full of genuine love. Hattie is outraged, but Jim smiles.)</p> <p>JIM--Yes, it was hard for me, Honey.</p>	22	Falsity in a Marriage
---	---	----	-----------------------

	<p>ELLA--And the law school examinations Jim hardly ever could pass at all. Could you? (She laughs lovingly.)</p> <p>HATTIE--(harshly) Yes, he could! He can! He'll pass them now--if you'll give him a chance!</p> <p>JIM--(angrily) Hattie!</p>		
6	<p>HATTIE--(scornfully) It's a Congo mask. (She goes and picks it up.) I'll take it away if you wish. I thought you'd like it. It was my wedding present to Jim.</p> <p>ELLA--What is it?</p> <p>HATTIE--It's a mask which used to be worn in religious ceremonies by my people in Africa. But, aside from that, it's beautifully made, a work of Art by a real artist--as real in his way as your Michael Angelo. (forces Ella to take it) Here. Just notice the workmanship.</p> <p>ELLA--(defiantly) I'm not scared of it if you're not. (looking at it with disgust) Beautiful? Well, some people certainly have queer notions! It looks ugly to me and stupid--like a kid's game--making faces! (She slaps it contemptuously.) Pooh! You needn't look hard at me. I'll give you the laugh. (She goes to put it back on the stand.)</p> <p>JIM--Maybe, if it disturbs you, we better put it in some other room.</p> <p>ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets</p>	23	Falsity in a Marriage

	<p>it there again--then turns suddenly on Hattie with aggressive determination.) Jim's not going to take any more examinations! I won't let him!</p> <p>HATTIE--(bursting forth) Jim! Do you hear that? There's white justice!--their fear for their superiority!--</p>		
7	<p>ELLA--(with kindness and love) Don't, Jim! Don't cry, please! You don't suppose I really meant that about the examinations, do you? Why, of course, I didn't mean a word! I couldn't mean it! I want you to take the examinations! I want you to pass! I want you to be a lawyer! I want you to be the best lawyer in the country! I want you to show 'em--all the dirty sneaking, gossiping liars that talk behind our backs--what a man I married. I want the whole world to know you're the whitest of the white! I want you to climb and climb--and step on 'em, stamp right on their mean faces! I love you, Jim. You know that!</p> <p>JIM--(calm again--happily) I hope so, Honey--and I'll make myself worthy.</p>	23	Falsity in a Marriage
8	<p>HATTIE--We were going to, anyway. This is your house--Mother's gift to you, Jim.</p> <p>JIM--(astonished) But I can't accept--Where are you going?</p> <p>HATTIE--We've got a nice flat in the Bronx--(with bitter pride) in the heart of the Black Belt--the Congo--among our own people!</p> <p>JIM--(angrily) You're crazy--I'll see Ma--(He goes out. Hattie and Ella stare at each other with scorn and hatred for a moment, then</p>	24	Falsity in a Marriage

	Hattie goes. Ella remains kneeling for a moment by the chair, her eyes dazed and strange as she looks about her. Then she gets to her feet and stands before the portrait of Jim's father--with a sneer)		
9	<p>ELLA--It's his Old Man--all dolled up like a circus horse! Well, they can't help it. It's in the blood, I suppose. They're ignorant, that's all there is to it. (She moves to the mask--forcing a mocking tone) Hello, sport! Who d'you think you're scaring? Not me! I'll give you the laugh. He won't pass, you wait and see. Not in a thousand years! (She goes to the window and looks down at the street and mutters) All black! Every one of them! (then with sudden excitement) No, there's one. Why, it's Shorty! (She throws the window open and calls) Shorty! Shorty! Hello, Shorty! (She leans out and waves--then stops, remains there for a moment looking down, then shrinks back on the floor suddenly as if she wanted to hide--her whole face in an anguish.) Say! Say! I wonder?--No, he didn't hear you. Yes, he did, too! He must have! I yelled so loud you could hear me in Jersey! No, what are you talking about? How would he hear with all the kids yelling down there? He never heard a word, I tell you! He did, too! He didn't want to hear you! He didn't want to let anyone know he knew you! Why don't you acknowledge it? What are you lying about? I'm not! Why shouldn't he? Where does he come in to--for God's sake, who is Shorty, anyway? A pimp! Yes, and a dope-peddler, too! D'you mean to say he'd have the nerve to hear me call him and then deliberately--? Yes, I mean to say it! I do say it! And it's true, and you know it, and you might as well be honest for a change and admit it! He heard you but he didn't want</p>	24	Ella's Insanity

	<p>to hear you! He doesn't want to know you any more. No, not even him! He's afraid it'd get him in wrong with the old gang. Why? You know well enough! Because you married a--a--a--well, I won't say it, but you know without my mentioning names! (Ella springs to her feet in horror and shakes off her obsession with a frantic effort.) Stop! (then whimpering like a frightened child) Jim! Jim! Jim! Where are you? I want you, Jim! (She runs out of the room as the Curtain Falls)</p>		
10	<p>HATTIE--(after a pause) I think you ought to leave her, Jim--or let her leave you--for a while, anyway.</p> <p>JIM--(angrily) You're like the doctor. Everything's so simple and easy. Do this and that happens. Only it don't. Life isn't simple like that--not in this case, anyway--no, it isn't simple a bit. (after a pause) I can't leave her. She can't leave me. And there's a million little reasons combining to make one big reason why we can't. (a pause) For her sake--if it'd do her good--I'd go--I'd leave--I'd do anything--because I love her. I'd kill myself even--jump out of this window this second--I've thought it over, too--but that'd only make matters worse for her. I'm all she's got in the world! Yes, that isn't bragging or fooling myself. I know that for a fact! Don't you know that's true? (There is a pleading for the certainty he claims.)</p>	25	Ella's Insanity
11	<p>HATTIE--Yes, I know she loves you, Jim. I know that now.</p> <p>JIM--(simply) Then we've got to stick together to the end, haven't we, whatever comes--and hope and pray for the best? (a pause--then hopefully) I think maybe this is</p>	25-26	Ella's Insanity

	<p>the crisis in her mind. Once she settles this in herself, she's won to the other side. And me--once I become a Member of the Bar--then I win, too! We're both free--by our own fighting down our own weakness! We're both really, truly free! Then we can be happy with ourselves here or anywhere. She'll be proud then! Yes, she's told me again and again, she says she'll be actually proud!</p> <p>HATTIE--(turning away to conceal her emotion) Yes, I'm sure--but you mustn't study too hard, Jim! You mustn't study too awfully hard!</p> <p>Jim--(gets up and goes to the table and sits down wearily) Yes, I know. Oh, I'll pass easily. I haven't got any scarey feeling about that any more. And I'm doing two years' work in one here alone. That's better than schools, eh?</p> <p>HATTIE--(doubtfully) It's wonderful, Jim.</p>		
12	<p>HATTIE--(persuasively) She'd get better so much sooner if you'd send her away to some nice sanitarium--</p> <p>JIM--No! She'd die of shame there!</p> <p>HATTIE--At least until after you've taken your examinations--</p> <p>JIM--To hell with me!</p> <p>HATTIE--Six months. That wouldn't be long to be parted.</p> <p>JIM--What are you trying to do--separate us? (He gets to his feet--furiously) Go on out! Go on out!</p>	26-27	Ella's Insanity

	<p>HATTIE--(calmly) No, I won't. (sharply) There's something that's got to be said to you and I'm the only one with the courage-- (intensely) Tell me, Jim, have you heard her raving when she's out of her mind?</p>		
13	<p>HATTIE--You're lying, Jim. You must have--if you don't stop your ears--and the doctor says she may develop a violent mania, dangerous for you--get worse and worse until--Jim, you'll go crazy too--living this way. Today she raved on about "Black! Black!" and cried because she said her skin was turning black--that you had poisoned her--</p> <p>JIM--(in anguish) That's only when she's out of her mind.</p> <p>HATTIE--And then she suddenly called me a dirty nigger.</p> <p>JIM--No! She never said that ever! She never would!</p> <p>HATTIE--She did--and kept on and on! (a tense pause) She'll be saying that to you soon.</p> <p>JIM--(torturedly) She don't mean it! She isn't responsible for what she's saying!</p> <p>HATTIE--I know she isn't--yet she is just the same. It's deep down in her or it wouldn't come out.</p> <p>JIM--Deep down in her people--not deep in her.</p> <p>HATTIE--I can't make such distinctions. The</p>	27	Ella's Insanity

	<p>race in me, deep in me, can't stand it. I can't play nurse to her any more, Jim,--not even for your sake. I'm afraid--afraid of myself--afraid sometime I'll kill her dead to set you free! (She loses control and begins to cry.)</p> <p>JIM--(after a long pause--somerly) Yes, I guess you'd better stay away from here. Good-by.</p> <p>HATTIE--Who'll you get to nurse her, Jim,--a white woman?</p>		
14	<p>JIM--I can do anything for her! I'm all she's got in the world! I've got to prove I can be all to her! I've got to prove worthy! I've got to prove she can be proud of me! I've got to prove I'm the whitest of the white!</p> <p>HATTIE--(stung by this last--with rebellious bitterness) Is that the ambition she's given you? Oh, you soft, weak-minded fool, you traitor to your race! And the thanks you'll get--to be called a dirty nigger--to hear her cursing you because she can never have a child because it'll be born black--!</p> <p>JIM--(in a frenzy) Stop!</p> <p>HATTIE--I'll say what must be said even though you kill me, Jim. Send her to an asylum before you both have to be sent to one together.</p>	27-28	Ella's Insanity
15	<p>HATTIE--I've done what I did for your own good.</p> <p>JIM--I have no own good. I only got a good together with her. I'm all she's got in the world! Let her call me nigger! Let her call me the whitest of the white! I'm all she's got</p>	28	Ella's Insanity

	<p>in the world, ain't I? She's all I've got! You with your fool talk of the black race and the white race! Where does the human race get a chance to come in? I suppose that's simple for you. You lock it up in asylums and throw away the key! (with fresh violence) Go along! There isn't going to be no more people coming in here to separate--excepting the doctor. I'm going to lock the door and it's going to stay locked, you hear? Go along, now!</p> <p>HATTIE--(confusedly) Jim!</p>		
16	<p>JIM--(pushes her out gently and slams the door after her--vaguely) Go along! I got to study. I got to nurse Ella, too. Oh, I can do it! I can do anything for her! (He sits down at the table and, opening the book, begins again to recite the line from Blackstone in a meaningless rhythm, tapping his forehead with his fist. Ella enters noiselessly through the portières. She wears a red dressing-gown over her night-dress but is in her bare feet. She has a carving-knife in her right hand. Her eyes fasten on Jim with a murderous mania. She creeps up behind him. Suddenly he senses something and turns. As he sees her he gives a cry, jumping up and catching her wrist. She stands fixed, her eyes growing bewildered and frightened.)</p> <p>JIM--(aghast) Ella! For God's sake! Do you want to murder me? (She does not answer. He shakes her.)</p> <p>ELLA--(whimperingly) They kept calling me names as I was walking along--I can't tell you what, Jim--and then I grabbed a knife--</p> <p>JIM--Yes! See! This! (She looks at it</p>	28	Ella's Insanity

	<p>frightenedly.)</p> <p>ELLA--Where did I--? I was having a nightmare--Where did they go--I mean, how did I get here? (with sudden terrified pleading--like a little girl) Oh, Jim--don't ever leave me alone! I have such terrible dreams, Jim--promise you'll never go away!</p>		
17	<p>ELLA--(like a child) Yes, Uncle Jim. (She turns to go. He pretends to be occupied by his book. She looks at him for a second--then suddenly asks in her natural woman's voice) Are you studying hard, Jim?</p> <p>JIM--Yes, Honey. Go to bed now. You need to rest, you know.</p> <p>ELLA--(stands looking at him, fighting with herself. A startling transformation comes over her face. It grows mean, vicious, full of jeJIM--(pushes her out gently and slams the door after her--vaguely) Go along! I got to study. I got to nurse Ella, too. Oh, I can do it! I can do anything for her! (He sits down at the table and, opening the book, begins again to recite the line from Blackstone in a meaningless rhythm, tapping his forehead with his fist. Ella enters noiselessly through the portières. She wears a red dressing-gown over her night-dress but is in her bare feet. She has a carving-knife in her right hand. Her eyes fasten on Jim with a murderous mania. She creeps up behind him. Suddenly he senses something and turns. As he sees her he gives a cry, jumping up and catching her wrist. She stands fixed, her eyes growing bewildered and frightened.)</p> <p>JIM--(aghast) Ella! For God's sake! Do you want to murder me? (She does not answer.</p>	29	Ella's Insanity

	<p>He shakes her.)</p> <p>ELLA--(whimperingly) They kept calling me names as I was walking along--I can't tell you what, Jim--and then I grabbed a knife--</p> <p>JIM--Yes! See! This! (She looks at it frightenedly.)</p> <p>ELLA--Where did I--? I was having a nightmare--Where did they go--I mean, how did I get here? (with sudden terrified pleading--like a little girl) Oh, Jim--don't ever leave me alone! I have such terrible dreams, Jim--promise you'll never go away!alous hatred. She cannot contain herself but breaks out harshly with a cruel, venomous grin) You dirty nigger!</p> <p>JIM--(starting as if he'd been shot) Ella! For the good Lord's sake!</p>		
18	<p>ELLA--(coming out of her insane mood for a moment, aware of something terrible, frightened) Jim! Jim! Why are you looking at me like that?</p> <p>JIM--What did you say to me just then?</p> <p>ELLA--(gropingly) Why, I--I said--I remember saying, are you studying hard, Jim? Why? You're not mad at that, are you?</p> <p>JIM--No, Honey. What made you think I was mad? Go to bed now.</p> <p>ELLA--(obediently) Yes, Jim. (She passes behind the portières. Jim stares before him. Suddenly her head is thrust out at the side of the portières. Her face is again that of a vindictive maniac.) Nigger! (The face</p>	29-30	Ella's Insanity

	disappears--she can be heard running away, laughing with cruel satisfaction. Jim bows his head on his outstretched arms but he is too stricken for tears.)		
19	The same, six months later. The sun has just gone down. The Spring twilight sheds a vague, gray light about the room, picking out the Congo mask on the stand by the window. The walls appear shrunken in still more, the ceiling now seems barely to clear the people's heads, the furniture and the characters appear enormously magnified. Law books are stacked in two great piles on each side of the table. Ella comes in from the right, the carving-knife in her hand. She is pitifully thin, her face is wasted, but her eyes glow with a mad energy, her movements are abrupt and spring-like. She looks stealthily about the room, then advances and stands before the mask, her arms akimbo, her attitude one of crazy mockery, fear and bravado. She is dressed in the red dressing-gown, grown dirty and ragged now, and is in her bare feet.	30	Ella's Insanity
20	ELLA--I'll give you the laugh, wait and see! (then in a confidential tone) He thought I was asleep! He called, Ella, Ella--but I kept my eyes shut, I pretended to snore. I fooled him good. (She gives a little hoarse laugh.) This is the first time he's dared to leave me alone for months and months. I've been wanting to talk to you every day but this is the only chance--(with sudden violence--flourishing her knife) What're you grinning about, you dirty nigger, you? How dare you grin at me? I guess you forget what you are! That's always the way. Be kind to you, treat you decent, and in a second you've got a swelled head, you think you're somebody, you're all over the place putting on airs; why,	30	Ella's Insanity

	<p>it's got so I can't even walk down the street without seeing niggers, niggers everywhere. Hanging around, grinning, grinning--going to school--pretending they're white--taking examinations--(She stops, arrested by the word, then suddenly) That's where he's gone--down to the mail-box--to see if there's a letter from the Board--telling him--But why is he so long? (She calls pitifully) Jim! (then in a terrified whimper) Maybe he's passed! Maybe he's passed! (in a frenzy) No! No! He can't! I'd kill him! I'd kill myself! (threatening the Congo mask) It's you who're to blame for this! Yes, you! Oh, I'm on to you! (then appealingly) But why d'you want to do this to us? What have I ever done wrong to you? What have you got against me? I married you, didn't I? Why don't you let Jim alone? Why don't you let him be happy as he is--with me? Why don't you let me be happy? He's white, isn't he--the whitest man that ever lived? Where do you come in to interfere? Black! Black! Black as dirt! You've poisoned me! I can't wash myself clean! Oh, I hate you! I hate you! Why don't you let Jim and I be happy? (She sinks down in his chair, her arms outstretched on the table. The door from the hall is slowly opened and Jim appears. His bloodshot, sleepless eyes stare from deep hollows. His expression is one of crushed numbness. He holds an open letter in his hand.)</p> <p>JIM--(seeing Ella--in an absolutely dead voice) Honey--I thought you were asleep.</p>		
21	<p>ELLA--(starts and wheels about in her chair) What's that? You got--you got a letter--?</p> <p>JIM--(turning to close the door after him)</p>	31	Ella's Insanity

From the Board of Examiners for admission to the Bar, State of New York--God's country! (He finishes up with a chuckle of ironic self-pity so spent as to be barely audible.)

ELLA--(writhing out of her chair like some fierce animal, the knife held behind her--with fear and hatred) You didn't--you didn't--you didn't pass, did you?

JIM--(looking at her wildly) Pass? Pass? (He begins to chuckle and laugh between sentences and phrases, rich, Negro laughter, but heart-breaking in its mocking grief.) Good Lord, child, how come you can ever imagine such a crazy idea? Pass? Me? Jim Crow Harris? Nigger Jim Harris--become a full-fledged Member of the Bar! Why the mere notion of it is enough to kill you with laughing! It'd be against all natural laws, all human right and justice. It'd be miraculous, there'd be earthquakes and catastrophes, the seven Plagues'd come again and locusts'd devour all the money in the banks, the second Flood'd come roaring and Noah'd fall overboard, the sun'd drop out of the sky like a ripe fig, and the Devil'd perform miracles, and God'd be tipped head first right out of the Judgment seat! (He laughs, maudlinly uproarious.)

ELLA--(her face beginning to relax, to light up) Then you--you didn't pass?

JIM--(spent--giggling and gasping idiotically) Well, I should say not! I should certainly say not!

ELLA--(With a cry of joy, pushes all the law books crashing to the floor--then with

	<p>childish happiness she grabs Jim by both hands and dances up and down.) Oh, Jim, I knew it! I knew you couldn't! Oh, I'm so glad, Jim! I'm so happy! You're still my old Jim--and I'm so glad! (He looks at her dazedly, a fierce rage slowly gathering on his face. She dances away from him. His eyes follow her. His hands clench. She stands in front of the mask--triumphantly) There! What did I tell you? I told you I'd give you the laugh! (She begins to laugh with wild unrestraint, grabs the mask from its place, sets it in the middle of the table and plunging the knife down through it pins it to the table.) There! Who's got the laugh now?</p> <p>JIM--(his eyes bulging--hoarsely) You devil! You white devil woman! (in a terrible roar, raising his fists above her head) You devil!</p> <p>ELLA--(looking up at him with a bewildered cry of terror) Jim! (Her appeal recalls him to himself. He lets his arms slowly drop to his sides, bowing his head. Ella points tremblingly to the mask.) It's all right, Jim! It's dead. The devil's dead. See! It couldn't live--unless you passed. If you'd passed it would have lived in you. Then I'd have had to kill you, Jim, don't you see?--or it would have killed me. But now I've killed it. (She pats his hand.) So you needn't ever be afraid any more, Jim.</p>		
22	<p>ELLA--(sits down on the floor beside him and holds his hand. Her face is gradually regaining an expression that is happy, childlike and pretty.) I know, Jim! That was my fault. I wouldn't let you sleep. I couldn't let you. I kept thinking if he sleeps good then he'll be sure to study good and then he'll</p>	32	Ella's Insanity

	<p>pass--and the devil'll win!</p> <p>JIM--(with a groan) Don't, Honey!</p> <p>ELLA--(with a childish grin) That was why I carried that knife around--(she frowns--puzzled)--one reason--to keep you from studying and sleeping by scaring you.</p> <p>JIM--I wasn't scared of being killed. I was scared of what they'd do to you after.</p> <p>ELLA--(after a pause--like a child) Will God forgive me, Jim?</p> <p>JIM--Maybe He can forgive what you've done to me; and maybe He can forgive what I've done to you; but I don't see how He's going to forgive--Himself.</p> <p>ELLA--I prayed and prayed. When you were away taking the examinations and I was alone with the nurse, I closed my eyes and pretended to be asleep but I was praying with all my might: O God, don't let Jim pass!</p> <p>JIM--(with a sob) Don't, Honey, don't! For the good Lord's sake! You're hurting me!</p> <p>ELLA--(frightenedly) How, Jim? Where? (then after a pause--suddenly) I'm sick, Jim. I don't think I'll live long.</p>		
23	<p>JIM--(simply) Then I won't either. Somewhere yonder maybe--together--our luck'll change. But I wanted--here and now--before you--we--I wanted to prove to you--to myself--to become a full-fledged Member--so you could be proud--(He stops. Words fail and he is beyond tears.)</p>	32	Ella's Insanity

	<p>ELLA--(brightly) Well, it's all over, Jim. Everything'll be all right now. (chattering along) I'll be just your little girl, Jim--and you'll be my little boy--just as we used to be, remember, when we were beaux; and I'll put shoe blacking on my face and pretend I'm black and you can put chalk on your face and pretend you're white just as we used to do--and we can play marbles--only you mustn't all the time be a boy. Sometimes you must be my old kind Uncle Jim who's been with us for years and years. Will you, Jim?</p>		
24	<p>JIM--(suddenly throws himself on his knees and raises his shining eyes, his transfigured face) Forgive me, God--and make me worthy! Now I see Your Light again! Now I hear Your Voice! (He begins to weep in an ecstasy of religious humility.) Forgive me, God, for blaspheming You! Let this fire of burning suffering purify me of selfishness and make me worthy of the child You send me for the woman You take away!</p>	32	Ella's Insanity

APPENDIX 3
SURAT PERNYATAAN

Yang bertanda tangan dibawah ini:

Nama : Kartika Nurhandayani

NIM : 07211144040

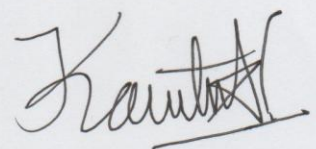
Program Studi: Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa yang bernama Rena Damar Kristina dengan judul "The Causes and The Impacts of Racial Prejudice Found in Interracial Marriage in O'Neills' *All Gods Chilluns Got Wings*".

Apabila pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 19 Juni 2014



Kartika Nurhandayani

SURAT PERNYATAAN

Yang bertanda tangan dibawah ini:

Nama : Hernita Oktarini

NIM : 06211144026

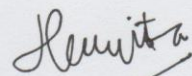
Program Studi: Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa yang bernama Rena Damar Kristina dengan judul "The Causes and The Impacts of Racial Prejudice Found in Interracial Marriage in O'Neills' *All Gods Chilluns Got Wings*".

Apabila pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 19 Juni 2014



Hernita Oktarini

SURAT PERNYATAAN

Yang bertanda tangan dibawah ini:

Nama : Weningtyas R.H.

NIM : 07211144025

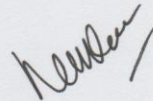
Program Studi: Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa yang bernama Rena Damar Kristina dengan judul "The Causes and The Impacts of Racial Prejudice Found in Interracial Marriage in O'Neills' *All Gods Chilluns Got Wings*".

Apabila pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 19 Juni 2014



Weningtyas R. H.